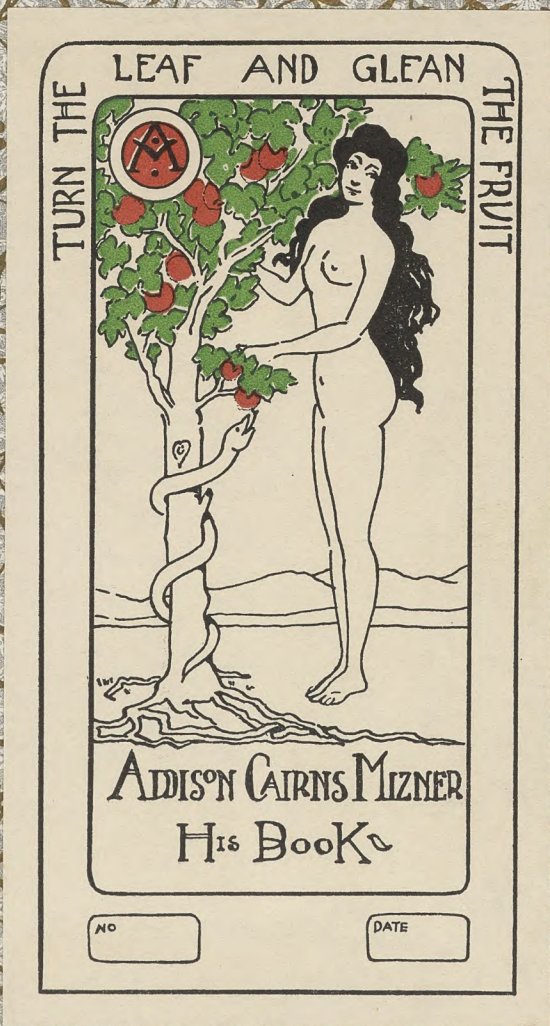
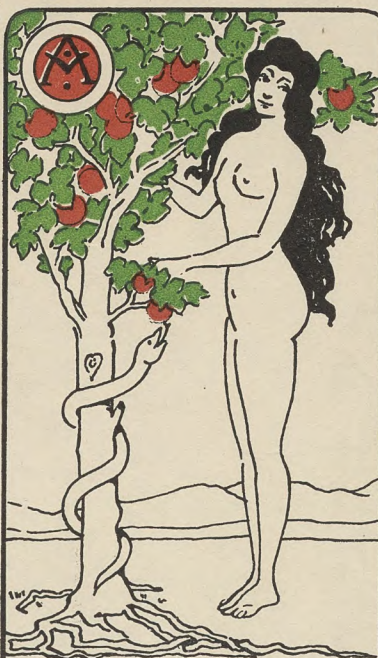




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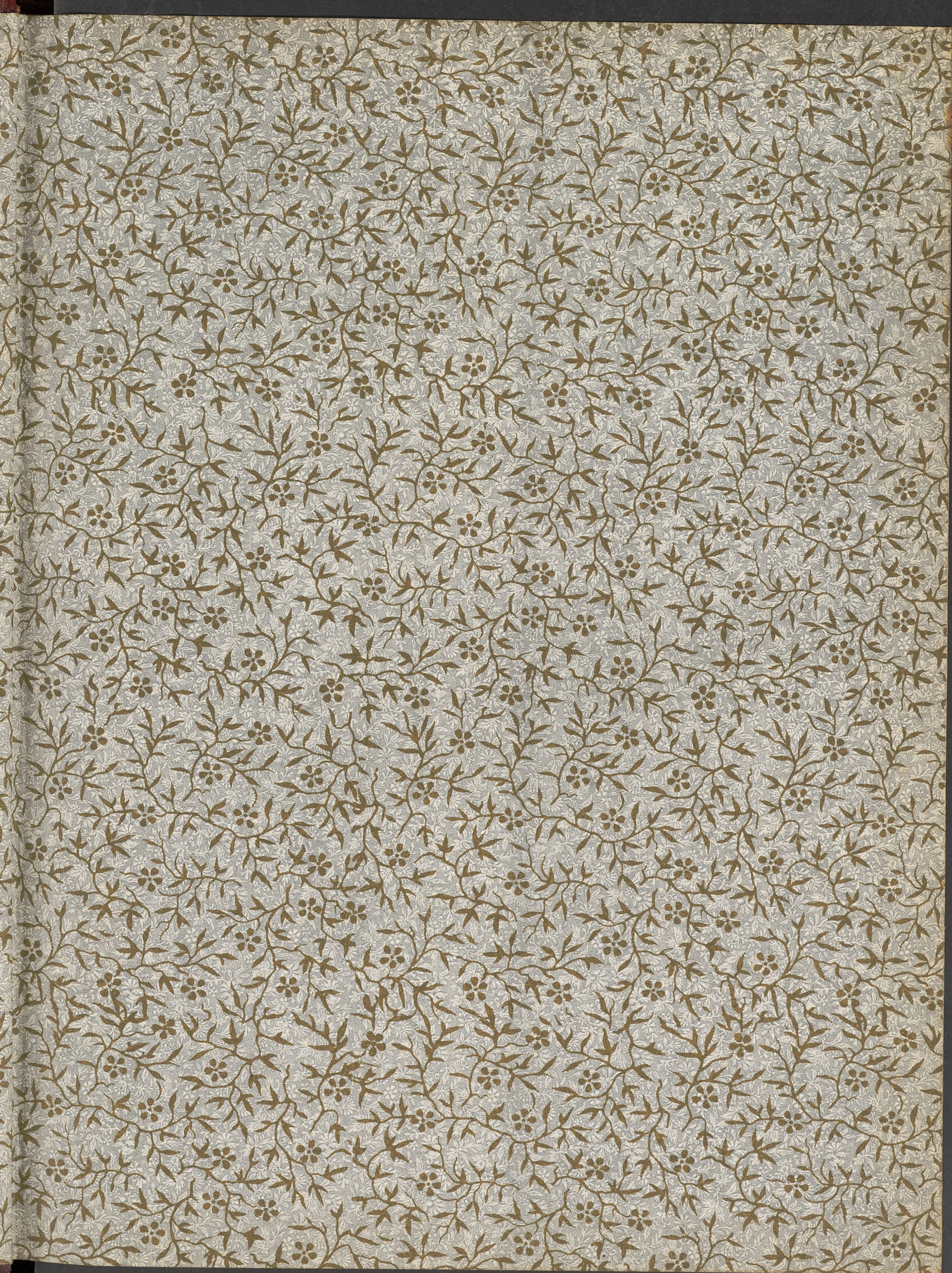
THE FRUIT



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His Book

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DATE











MARTIN HÜRLIMANN
PICTURESQUE FRANCE

THE COUNTRY, THE PEOPLE
AND THE LANDSCAPE

WITH AN INTRODUCTION BY
PAUL VALÉRY

NEW YORK / BRENTANO'S PUBLISHERS

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INTRODUCTION TO PICTURES OF FRANCE

There is no nation more frank; there is certainly none more mysterious than the French. There is no nation so easy for the stranger to observe, or that more readily leads him to suppose that he has got to know her at the first encounter. Later he will realise that there is none whose movements are more difficult to foresee, or whose reactions may be more surprising. In history we see her constantly playing an extreme rôle; she alternates between the heights and the abysses with greater frequency and in greater amplitude than any other country. Indeed the fitful light of the many storms through which she has passed leaves in the mind a picture which on reflection we perceive to be a fairly accurate representation of the reality; we come to feel that the function of this country, both through its inherent qualities and through its structure, has been to act physically and historically as a kind of gyroscope, maintaining a curious stability, though subject more than once a century to secular oscillations, resulting from the vicissitudes inseparable from life itself, from explosions within the body, and from the storms and political tremors that assail it from without.

France arises, she stumbles and falls, picks herself up and goes carefully, recovers her greatness; France tears herself to pieces and regains her energies; she is in turn proud, resigned, indifferent and enthusiastic, whilst always standing out amongst the nations for her curiously personal character. Highly strung and full of contrasting elements, the French nation has discovered in these contrasts wholly unforeseen sources of strength; possibly the secret of her prodigious powers of resistance resides in the great range of her varying qualities. With the levity of character which the French display they combine

singular flexibility and powers of endurance. A charming ease of intercourse is closely associated in their case with a powerful critical faculty which is always on the alert. France is perhaps the only country where ridicule has proved to be a factor in history. In France ridicule has undermined and overthrown Governments; an epigram or a happy, sometimes too happy, turn of phrase, has in a few moments ruined, in the public esteem, powers that were strongly entrenched. The French moreover display a certain unruliness which however yields at once to discipline where it is apparent that discipline is required. On occasion the nation will suddenly achieve unity just when one might have expected to find her divided.

It is clear that it is particularly difficult to arrive at a simple definition of the French nation, and this difficulty is in itself a not unimportant constituent of the definition. In describing it we are bound to attribute characteristics which clash with each other. I shall attempt directly to make clear the reasons for this. But in discussing France, or any other political entity of the same order, it is never an easy thing to visualise exactly what one means by a *nation*. The most obvious and commonest characteristics of a nation escape the notice of the people of the country, who are unaware of that which has always been before their eyes. To the stranger who sees them they loom disproportionately large, and he is not conscious of that multitude of intimate characteristics and invisible realities which go to accomplish the mystery of the deep union of millions of men.

There are therefore two main paths to self-deception on the subject of any particular nation.

Moreover the general idea itself of a *nation* is not easy to grasp. The mind is bewildered by the widely diverse aspects of this idea; it hesitates between very different ways of expressing it. No sooner has a

satisfying formula apparently been found, than it suggests some particular case which it does not cover.

The idea of a nation is as familiar in use, and as real to the mind, as it is complex and elusive on reflection. But is this not so with many words of primary importance? The words *law, race, property*, etc., fall easily from our lips. What is law? What is race? What is property? *We know and we do not know!*

Thus all these potent ideas, which are both abstract and vital, and which at times exert an intense and dominating influence over us, all these terms which in the minds of peoples and statesmen go to make up the thoughts, the schemes, the projects, and the decisions on which depend the destiny, the prosperity, the ruin, the life or death of human beings are in the light of reflection vague and imperfect symbols. And yet when men make use of these indefinable ideas among themselves, they understand each other perfectly. Thus they attain superficial clarity for the purpose of communication between men; although they are obscure and infinitely differentiated to the individual mind. This paradoxical conclusion has led me rather away from my subject, but it has perhaps been worth the little loss of time which has been involved in calling attention to this fact.

There still remain one or two generalities for me to touch upon before speaking especially of France.

Between a country and the people who inhabit it, between man and his surroundings, the surface, the contour, the rivers, the climate, the fauna and flora, the substance of the earth, there gradually form reciprocal relationships, which increase in number and complexity, in proportion to the length of time during which the people have been in the country.

If the nation be a composite one, formed of successive influxes through the ages, the combinations of relationships multiply.

To the observer, these mutual reactions between the land which is mother or nurse, and the organ sed life which she supports and nourishes, are not all equally apparent. For some consist of the various modifications which human life imposes on a country, and others of the influence which their dwelling place has upon the inhabitants; and although the influence of mankind upon the earth is always obvious and easy to interpret, the inverse is nearly always impossible to assess in its separate elements or to define exactly. Man exploits the soil — clears it, digs it, sows seed, cuts down trees, builds, makes roads through the mountains, harnesses the waters, introduces new species. It is possible to note the processes by which he has carried out works, brought land under cultivation and changed the face of nature. But the manner in which man is changed by his habitat is as obscure as the fact is certain. The effects upon the living creature of the heavens, the waters, the air that he breathes, the prevailing winds, the food he eats, etc., lie within the realm of physiological and psychological phenomena, whereas the results of his actions are generally on the plane of the physical or mechanical. The greater number of our operations upon nature are recognisable; the artificial is generally an encroachment upon nature, but the pervasive action of nature upon us is action upon herself, and its results become incorporated in our being. Anything that acts upon a creature without subduing it produces a form of life, or a more or less stable variety of life.

These simple observations indicate that knowledge of a country requires two kinds of research of varying difficulty; as in many other matters it is apparent that the more important things for us to understand are also the more difficult. Manners, ideals and politics, products of the mind, are imponderable results produced by an infinitely intricate network of causes, where the mind is lost amongst a number of independent factors and their combinations, towards the elucidation of which even statistics are hopelessly incapable of contribut-

ing. *Such supreme impotence is of fatal significance to mankind.* Here, much more than in any conflict of interest, is the cause of that which brings nations into opposition, proving itself an obstacle to any general organisation of human beings on the earth, such has been vainly attempted in the past through the spirit either of conquest, religion or revolution, each acting in accordance with its own nature. Man knows too little of man to refrain from having recourse to experiments. Crude, futile or desperate solutions are suggested or imposed upon the human race just as upon individuals – *because they have not knowledge.* Nations are foreign to one another, just as individuals of varying characters, ages, beliefs, customs and requirements are different. They survey one another with uneasy curiosity; they smile and sulk, they admire a detail and imitate it; disapprove the whole and shrug their shoulders. However strong the desire they may sometimes feel to converse and to understand one another, communication always ceases at a certain point. There are quite definite limits of intimacy and duration which it cannot transcend. More than one nation is convinced in its inmost being that it is the nation above all others, the chosen nation of the infinite future, and, however wretched and feeble may be its condition at the moment, it believes that it is the only nation that can aspire to the supreme development of those qualities which it supposes itself to possess. Each nation can advance arguments from the past, or from the possibilities of the future. There is none that cares to regard its misfortunes as its legitimate children. A comparison based upon the extent of its territories or population, its material progress, its liberties, its law abiding character, or even its cultural achievements – or indeed upon its memories, will always give a nation a cause to esteem itself above others. Nations can always find reasons in the past or in the present for believing themselves to be incomparable – as indeed they are. The impossibility of comparing these great entities *which impinge upon and effect one another only*

through their external characteristics, constitutes one of the major difficulties in speculative politics. The essential fact of their constitution and their principle of existence – the internal bond which links up the individuals and successive generations is not of the same nature in different nations. A common race or language, common customs or memories, common interests – any of these may in their own fashion induce the national unity of an agglomeration of human beings. The fundamental cause forming one group may be essentially different from that which forms another.

These are somewhat abstract propositions – some of them being exceedingly depressing – to serve as an introduction to a collection of pictures. The fact is that the pictures of a country, the vision of a land which cherishes a group of human beings, and provides the scene and the materials for their action, inevitably evokes, as a continuous and poignant accompaniment to which we feel constrained to listen, the many voices of a drama and a dream of infinite profundity in which each one of us is personally involved.

The country of France is remarkable for the precision of its outline, its regional diversity and the general equilibrium between its various parts, which fit together, fall into groups and supplement each other quite adequately. There is a happy balance between the plains and the mountainous regions, between the total area and the coastal development, and on the coasts themselves between the cliffs, the rocks, the shores which fringe the coast of France on three seas with limestone, granite or sand. France is the only European country possessing three entirely separate sea fronts.

As to the wealth above and below the surface of the soil, we may say that few things that are essential to life are lacking in France. There are large corn-growing areas; glorious vine-clad slopes; excellent

building stone and iron are to be found in abundance. Coal is not sufficient for present day requirements. On the other hand the present age has created new and urgent needs, though they are accidental and perhaps ephemeral, which the country cannot satisfy unaided.

On this land dwells a people whose history is the history of the forces constantly at work in moulding the nation itself. Whether we consider its racial composition or its psychology, the French people is more than any other the creation of its environment, and the secular work of definite geographical conditions. No people is more closely associated with the quarter of the globe which it inhabits. We cannot imagine it migrating en masse to other climes – uprooting itself from the face of France. We cannot conceive the French people apart from their habitat, to which they owe not only those ordinary qualities which all peoples in the course of time derive by adaptation from the places which they inhabit, but also what we may call their *constituent formula* and the special law for their conservation as a national entity.

The British Isles, France and Spain, are the western extremity of the immensity of Eurasia. But whilst the former are effectively cut off from the rest of the vast continent by the sea and the latter by the Pyrenees, France is to a great extent exposed and accessible from the North East. Her vast sea frontiers, too, offer numerous landing places. These natural circumstances, in conjunction with the general quality of the soil, and her temperate climate, have played a most important part in populating the country. Whatever the original population may have been – I refer to those who inhabited the country since the time when the main outlines of its present physical appearance had been defined – that population has been repeatedly modified, enriched, impoverished and remoulded at every period by extraneous events

and accidents of an astonishing variety; it has been subjected to invasion, to foreign occupation and infiltration, to exterminations and to perpetual losses and accretions. The living wind of the peoples blowing at intermittent intervals with varying intensity from the North and the East, has in the course of ages borne to the West highly diverse elements, which, successively driven to the discovery of the regions in the extreme West of Europe, have at last come up against autochthonous populations or peoples which have already been held up by the ocean and the mountains and have settled on the spot.

They have found in their path human obstacles and natural barriers; round about them a fertile land in a temperate climate. These new arrivals have settled as neighbours, or imposed themselves upon the population whom they found on the spot; they have achieved an equilibrium, gradually mingling in groups and slowly adjusting their languages, their individual characteristics, their actions and their manners. The immigrants did not come only from the North and from the East; the South and the South East furnished their contingents too. Some Greeks came in by the South coast; Roman detachments, though small numbers, were constantly being drafted in over a period of centuries; these were followed by swarms of Moors and Saracens. Greeks or Phœnicians, Latins and Saracens coming up from the South as the Northmen came from the Channel coast and the Atlantic, entered the country in numbers that were not very considerable. The great mass of newcomers were probably those brought in on the tides of the East.

However that may be, a map illustrating the movements of peoples in the same way as the dispositions of the atmosphere are shewn on a meteorological chart, would reveal the country of France as resembling a region of the air in which the currents of humanity have been set in motion, mingled, diffused and resolved as the resulting eddies have become increasingly interwoven and blended.

Thus the fundamental factor in the formation of France has been the blending of a remarkable number of different racial elements present in her territory. All the nations of Europe are composite, *and there is perhaps none in which only one language is spoken.* But I believe there is none whose racial and linguistic formula is so rich as that of France. She has arrived at her peculiar individuality through the complex phenomenon of internal exchange and of the individual alliances which have been effected within her between so many variations of race and temperament. The combinations resulting from so many independent factors and the admixture of their inherited qualities account for many of the inconsistencies in the acts and feelings of the French, and the remarkable standard mean of the individual Frenchman. *When we consider the highly differentiated strains which go to make up the French nation, and out of which she has constituted in the course of some centuries so complete and clearly defined a European personality producing an individualised culture and spirit we are reminded of a tree which has been many times engrafted so that its quality and the flavour of its fruit result from the happy combination of highly varying saps and juices uniting into one single and indivisible whole.*

This fact also makes it possible for us to understand most of the specifically French institutions and organisations, these being the resultant of very powerful reactions by the body of the nation in support of its unity. Feeling for this vital unity is excessively strong in France.

Were I to allow myself to be enticed into such reflections as are dignified by the fine name of historical philosophy, I might perhaps indulge in the speculation that all truly great events in French history were either actions which have threatened or tended to disturb a certain equilibrium between races which has been effected within a certain territorial area, or reactions, occasionally of peculiar inten-

sity, corresponding to such assaults and tending to re-establish such equilibrium.

Sometimes the nation seems to be endeavouring to achieve or regain her "optimum" composition that is best adapted to her internal system of compromise, and to annexe her full and complete life; at other times she seems to be endeavouring to regain the unity which her very composition renders essential. In her acute internal struggles it is always the party which seems to be in the way of re-establishing threatened unity at the earliest possible moment and at any cost that has every chance of victory. That is why the dramatic crises in French history especially are identified with a few great names, names of persons, of families or of assemblies which have with particular emphasis stood for this essential tendency in moments of crisis or of re-organisation. Whether we speak of the Capets, Jeanned'Arc, Louis XI., Henry IV., Richelieu, the Convention or Napoleon – we call to mind the same thing – a symbol of national identity and unity in action.

Now, as I think over all these representative names, another comes to my mind, the name of a town. Surely there is nothing more significant, or that more aptly illustrates what I have just said, than the enormous advance during the centuries of the pre-eminence of Paris; surely there is nothing more typical than the powerful attraction which she exerts, and the constant force that emanates from her as from a vital centre whose functions transcend by far those merely of a political capital or of a city of the first magnitude. Paris has with patent consistency definitely tended through a jealous and intense concentration to harmonize the great regional and individual differences of France. The increase during the last two centuries in the number of the institutions through which Paris exerts her influence upon the life of France may certainly be referred to the growing necessity of co-ordinating the whole, and to the recent union with

more distant provinces having more varied traditions. At the outbreak of the Revolution France was already centralized in her Government; the Court already gave the lead in matters of taste and conduct. This centralization hardly concerned directly any but the leisured and governing classes. But when the revolutionary assemblies met, and during the critical years which followed, there ensued an active flow of men and ideas between Paris and the rest of France. Local affairs, schemes and denunciations, come to Paris, together with the men who are most active or ambitious, and fermentation is set up. Paris in its turn inundates the country with delegates, decrees and newspapers; with the products of the many meetings, incidents, passions and discussions, which all the different elements, that she has attracted to jostle one another within her boundaries have engendered inside her walls.

I do not know why historians as a rule fail to emphasize what I feel to be a great fact, the transformation of Paris into a central organ, capable of facing the world as a compact whole, an organ not merely political and administrative, but also an organ for shaping, maturing and enunciating judgments, a determining influence upon the general mind of the country. Possibly they shrink from classing as an event, a phenomenon of comparatively slow development to which no precise date can be assigned. Yet it is necessary occasionally to endow historical vision with freedom in regard to space and time that we have gained from the use of optical instruments and moving pictures. Imagine that you can see in the space of a few minutes that which has taken centuries to come about; that you see Paris taking shape and growing ever increasing her contact with the country roundabout and growing rich; Paris becoming essential as a centre which maintains the circulation of the whole, her indispensability and her administrative power growing more and more marked, and increasing with the Revolution, with the Empire, and with the development of

railways, of telegraphic communication, of the press, and what we may call *intensive literature* . . . You will then apprehend *Paris as an event*, an event fully comparable to the foundation of an institution of capital importance, and to all the significant events which history registers and deplores.

No event more significant has occurred. I have indicated how it has come about. That great city, to which a whole great nation delegates all its spiritual powers, and through which it elaborates its fundamental conventions in matters of taste and conduct, – a typical product of France and of France's extraordinary diversity – serves as an intermediary or interpreter to represent her in her relations to the rest of the world; while enabling the rest of the world to form a rapid, inaccurate and delightful acquaintance with France as a whole.

The ideas about France which I have developed above, or rather suggested to the reader, as a mere approximation to reality, arose in my mind as a remote consequence of some remarks which I made a very long time ago on a perfectly definite matter.

I have sometimes concerned myself with poetry; not only have I spent some years of my life in composing poems; I have quite frequently indulged in an examination of the nature and methods of the poetic art generally.

Now, when one comes to consider the physical attributes of poetry, as in its relation to music, proceeding to a comparison of the meters and verse forms of various peoples, one cannot fail to perceive a fact which has tended to escape comment and discussion just because it is pretty generally known and very obvious.

Musically French poetry differs from all other poetry, so much so that it has sometimes been considered almost entirely deficient in many of those means to beauty which are available to the poet in other languages. I am of opinion that this is a mistaken belief; but as is so often the case, this belief is an illegitimate and subjective deduc-

tion from a perfectly correct observation. We should turn to a consideration of the language itself and see wherein its phonetic peculiarity consists; when this has been determined we can endeavour to find the reason for it.

There are three characteristics that clearly distinguish French from other Western languages. In *well-spoken* French there is practically *no variation of pitch*; its sentences fall within a narrower register, and its individual words are flatter than in other languages. French consonants are remarkably soft, there being no harsh or guttural sounds. There is no French consonant that any European cannot pronounce correctly. French vowel sounds are numerous, having very fine shades of difference; they constitute a rare and valuable assemblage of subtle variations furnishing those poets who are worthy of the name with *sound values*, through the interplay of which they can make up for the slightness of the register and the general moderation of stress in their language. The varieties of *è* and *é*, the rich diphthongs such as *feuille*, *rouille*, *faillie*, *pleure*, *toise*, *tien*, etc., and the mute *E* which may have a real existence, or may be barely perceptible and practically fade out altogether, so that the most subtle variations of pure silence is the result, while enduing the end of many words with a kind of penumbra, the projection as it were of an accented syllable. A vast number of examples could be cited to demonstrate how effectively these characteristics can be used.

I have however mentioned them only in order to support the contention which I have just put forward, that the French language is in a class apart, being phonetically as distinct from the so-called Latin or Romance as it is from the Germanic languages.

It is particularly remarkable that the language of a country lying between Italy and Spain should move within a register much narrower than that of the Italian or Spanish languages. Its vowel sounds are more numerous, and have finer shades of difference, while its con-

sonants are never so strong, and never require so much physical effort to pronounce as in other Latin languages.

A consideration of the history of French reveals certain facts, which seem to be significant in this connection. We find for instance that although the letter *R*, being neither rolled nor aspirated, is not at all harsh in French, it has frequently threatened to disappear from the language and to be replaced through a continued softening process by some milder sound. Thus, the word *chaire* has become *chaise*, etc.

In short even a superficial phonetic study, such as is practicable for a mere *amateur*, has revealed to me characteristics and peculiarities in the French language, and in French poetry, which I can only explain as being a consequence of those very national characteristics to which I have just referred.

The fact that French is moderate in its use of stress and pitch; that to speak without an "accent" is to speak French well; that over harsh or emphatic elements are barred, or have been gradually eliminated; that its sound variations are complex, and its muted letters have such a perceptible quality, can I think be explained only by the manner in which the language has been formed into a highly complex amalgam. In a country where Celts, Latins and German peoples have achieved a very intimate fusion, and in which a number of different idioms are current as well as the dominant language – various Latin languages, and the French, Breton, Basque and Catalanian dialects – a linguistic unity has proved to be essential as a counterpart to political and spiritual unity. Such unity could only be achieved by systematic compromise and mutual concession inducing modifications by dispensing with what others could not pronounce. It is perhaps possible to carry this argument further, and to consider whether the specific forms of French may not be attributable to the same requirements.

The clarity of structure of the language of France – were it possible to define it by so simple a name – would appear to result from the same

needs and the same conditions; neither can it be doubted that the literature of the country in its most characteristic features similarly results from an agglomeration of very different qualities, being of highly diverse origins forced into a scheme which has to be all the more clearly defined as its component parts are various. Pascal and Voltaire, Lamartine and Hugo, Musset and Mallarmé are products of the same country. A few years ago you might have met Emile Zola and Théodore de Bainville, in the same salon, or if you wish to visit two extremes you could go in a quarter of an hour from Anatole France's study to J. K. Huysman's office.

This is the natural place to consider what characteristically French contribution France has made to letters. We should for instance bring out the remarkable development of the critical faculty as applied to matters of *form*, which has been an important feature since the sixteenth century; literature was dominated during the period by the spirit which we call classical, and it has never since ceased to exercise a direct or an indirect influence upon literary work.

France is possibly the only country where considerations of pure form and a regard for *form in itself* have persisted as a dominating factor in modern times. A passionate feeling for form seems to be most frequently developed in conjunction with a keen critical sense and a sceptical attitude of mind. Indeed we find it associated with particular freedom in the treatment of the subject matter, and a kind of sense of irony in general. These qualities or vices are usually cultivated in social surroundings that offer a large variety of contrasting experiences, so that the exchange of conflicting ideas is concentrated and intensified until it acquires the brilliance and sometimes the extreme dryness of a flame. The parts played in French literature by the Court and by Paris were and are of primary importance. France's outstanding literary achievement is perhaps her abstract prose, which has no counterpart else-

where. But I cannot expound these views fully here; I should require a whole book for the purpose.

I would add but one further observation to this wholly inadequate sketch; foundations such as the French Academy, and institutions such as the Comédie Française, are each in its own particular way specifically national products, the essential function of which is to confirm and sanctify, and indeed to give an expression apparent to France herself, of her powerful and voluntary *unity*.

Before leaving the reader to enjoy the varied collection of pictures in this book, and before liberating him from these abstract or exploratory ideas, to let him devote himself to the simple pleasure of using his eyes, I must say something about our art. I shall confine myself to a few words on French architecture, with the aim of demonstrating its originality during the great epochs when it flourished. If we are to understand French architecture from 1100 to 1800 A. D. – seven centuries, each one of which has contributed its masterpieces and its several categories of masterpieces – cathedrals, châteaux, palaces, a remarkable series, we can only do so in the light of the most elusive and the most fundamental principle of art, that the intimate harmony between the medium and the design should find the fullest expression possible in the nature of the case.

The indissoluble combination of these two elements is incontestably the aim of all great art. Poetry furnishes the simplest illustration of this truth, the intimate union or mysterious symbiosis of sound and meaning being essential to it.

To the extent to which it can achieve such an intimate relationship, which comes into being and completes itself within the depths of the artist's own personality, and in a sense takes possession of *his whole body*, the work of art acquires some resemblance to the living products

of nature in which the life forces cannot be disassociated from the forms in which they are expressed.

In the case of architecture, in order truly to appreciate it, and that it may yield us a higher degree of pleasure, we must learn to distinguish those constructions in which design and substance have remained independent of one another from those in which these two elements have become more or less inseparably combined. The public too often confuses genuinely architectural qualities with decorative effects that are purely external. People are content to be moved, astonished or amused by theatrical effects, and there are undoubtedly some very beautiful works which delight the eye, although they are made of coarse material such as plaster imitations, applied marbles on inferior foundations, and trivial ornamentation. *Such erections have no life.* They are masks and counterfeits concealing the sorry reality. On the other hand an understanding critic has but to survey a simple village church, of which thousands can still be found in France to be stirred suddenly in his fundamental emotions, and to perceive to a certain degree the *feeling of synthesis*.

Our architects of the great periods have always *visually* conceived their buildings at one stroke, and not in two separate spiritual *moments* or in two series of operations, one having reference to the medium, and the other to the design. If I may use the expression, they used to think in materials. Moreover the magnificent quality of the stone in districts where mediæval architecture developed in its greatest purity, made it easy to conceive the work in this way. If we survey the course of discoveries and achievements effected in this connection between the twelfth and fourteenth century, we shall be introduced to a highly remarkable evolutionary process which may be interpreted as a conflict between an increasingly ambitious imagination and design combined with a growing desire for lightness, phantasy and richness on the one hand, and on the other a feeling for the medium and its qualities,

which is not departed from until the end of this great period. This development is marked by an increase in the science of cutting and shaping stone, culminating in some astonishing achievements, and in the abuses inseparable from an excessive virtuosity.

But before this decadence set in, what a number of masterpieces, and what wonderful balance between the various factors making up a building had been achieved! Art has never approximated so closely to the logical grace of living creatures – I mean of such creatures as are successful products of nature – as in those fine works which, differing profoundly from those whose artistic value is comparable merely to that of stage scenery, arouse and even compel one to reflection and a sense of movement. It is a curious fact that we know absolutely nothing of the methods, the technical and theoretic culture, or the mathematical knowledge of their great creators.

I would point out incidentally two very important characteristics in their work which throw a clear light upon what I have just said regarding their manner of conceiving it. Enter Notre Dame at Paris and survey the section of the building contained between any two pillars of the nave. This section constitutes a whole. It may be compared with a segment of the vertebrae. Structurally and decoratively it is a complete integral element and *visibly* complete. If on the other hand you apply your mind to the outlines, the details of the aisles, of the mouldings, the nerves, the string-courses and the quoins which carry your eye with them in their movement, the impression resulting from an understanding of these auxiliary elements, in themselves so simple, may be compared to that conveyed through music by the art of modulation and of, imperceptibly carrying the hearer from one mood of the spirit to another. But these higher qualities are not necessarily peculiar to large buildings. A chapel, or a very simply built house, is enough to evoke them, and provides in thousands of villages an enduring witness illustrating the intimate harmony between form and medium through

which even quite a lowly structure acquires the character of a spontaneous product of the ground on which it is built.

In view of all that I have said the reader will not be surprised to learn that I regard France herself as a *form*, and that she seems to me to be a *work*. We may say of the French nation that it is man made, and that it has in a way been designed and constructed like a face whose various parts form themselves into an individual. We may say of France that she is a kind of *law* conferred upon a particular territory and a particular ethnological combination of races, upon a collection of human beings which will consistently organise and reorganise itself throughout the ages in accordance with that law. The most obvious result of the law regulating the existence of France is, as I have said above, the function of Paris and the peculiarity of the part played by her. This phenomenal capital was absolutely necessary in a country which is not marked out by a dominant race, nor by traditions or beliefs, nor by economic circumstances, but by an equilibrium of highly complex factors, an extraordinarily rich diversity and an association of varying climates and inhabitants, requiring as a counterpart a highly powerful co-ordinating instrument.

The characteristics of the French nation are pretty well known. The French are quick witted, generally prudent in their actions, variable on the surface, but constant and faithful in their deeper feelings. They may easily be heedless of tradition, but are deeply rooted in the habits; they are both sagacious and trivial, discerning and careless, exceedingly restrained, moderate in their real wants, indeed almost excessively so in a period in which overweening ambition and monstrously inflated appetites generally prevail. The Frenchman is content with little. He has no great material wants, and his instincts are temperate. Indeed he regards mechanical development and progress on such lines with a certain scepticism, so that while he often comes to create something he

may then fall asleep over his work, leaving to others the trouble and the profit of exploiting it. Perhaps the French instinctively feel the loss in general spiritual values that may result from the unlimited growth of organisation and specialisation.

This last characteristic is a natural corollary of the general thesis put forward in this short essay. Without profoundly changing in character it would obviously be impossible for an essentially heterogeneous people, the unification of whose internal differences is a condition of its life, to acquire the uniform and absolutely disciplined way of living suited to nations whose industrial system and "standardised" wants are conditions or ideals corresponding to their nature.

Contrast, even of the most pronounced kind, is almost essential to France. Though religious indifference is so general, she is also the country of the most recent miracles. During the very years in which Renan was developing his method of criticism, and positivism and agnosticism were on the increase, a vision appeared in the Grotto of Lourdes. A Basilica was built there. It is possible that in the country of Voltaire and such as he, the Faith is most seriously and firmly held, and the Orders are recruiting most speedily, while the Church has conferred the largest number of canonisations in France in recent years. But there is little superstition; I mean less than elsewhere. We hear less of telepathy, of psychical research, of materialisations and magical cures in France than in some countries which are not so superficial; though I do not say that we hear nothing of these things.

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PREFACE

Most people whenever they think of France always think of one city: Paris. It would seem as though its splendour casts a shade over the provinces, those great stretches of country between the Rhine and the Pyrenees. This impression is not by any means a chance one. It is the result of the systematic political work of centuries. Nevertheless, the strength of France still lies in her provinces with their wealth and great variety of ancient monuments.

The princely mansions that surround Paris like some great wreath are magnificent, so too are the castles that fringe the Loire. The north is wonderfully rich in beautiful Gothic edifices, but the south is equally so with its numerous Romanesque buildings. Brittany has a charm and character all its own. The religious art of its peasants, their costumes, and the landscape have admirers throughout the world. The international rich know the blue Riviera with its luxuries and endless procession of elegant cars flashing along her white roads. Opposite lies Corsica with the wild and colourful scenery, and the pride of its people still unchanged as of old. The sunny and mistral-swept Provence seems to cast a spell of silence on the traveller awed by the landscape and mighty ruins of a vanished culture. Mont-Saint-Michel rising in fantastic outlines from the sea, a Gothic pile thrust upwards like a lance, and Carcassonne, the "film-city", with its mighty twin walls, a mediæval vision on vine-crowned hills, are national shrines.

The motor-car enables the modern tourist to visit a multitude of strange and beautiful places. But how many of them really are visited after all? True, numerous motor-roads have been constructed, and the smoke of petrol drifts among the trees lining the beautiful avenues, and crowds of curious sight-seers scale the ancient walls and ruins that yet preserve their mediæval atmosphere. But France is large, and there are still many corners where silence reigns unmolested by passing tourists. The solitary traveller—and I am one—can tour these remote parts with his car, and the very speed of modern travelling whirls him from one mighty impression to

another. I travelled with my little car over 30,000 kilometres through France, and what I saw may be seen by all who really know how to interpret the impressions left by all those wondrous scenes upon one.

This book does not aim at being a pictorial dictionary, but to present personal impressions. Those who know only one or two parts of France, as is mostly the case with the ordinary tourist, will find that I have not devoted much space to the most accessible places, especially not to Paris. The illustrations were selected from ten times the number that have been reproduced here. I endeavoured to make an even distribution of the various geographical regions. But the south has been favoured owing to its historic past.

In selecting architectural views, I have attempted to present as many different styles and types of buildings, both sacred and profane, as is possible in the space at my disposal. Instead of a series of similar and well-known general views, preference has been given to characteristic details. It is but natural, in view of French proficiency in domestic decorative art, that it should also be well represented.

My book endeavours to show those parts of France that are little known and to stimulate interest. But how few are really familiar with even the better-known parts! The principle of presenting a complete general view of the whole country and its monuments was sacrificed to other principles which had more urgent claims to considerations. I tried to present France as a unit of characteristic variations. Some of the less striking views will be appreciated by those who have a profounder knowledge of the provinces with their peculiar blending of prose and poetry, of provincial narrowness paired with social amenities.

The production of a volume like this, it should be remembered, makes it incumbent on the photographer to be imbued with artistic conceptions; it may in a way be compared to selecting a collection of poems.

It is not my intention to discuss "artistic photographs" here. Art is a big word. Let us first try to take beautiful photographs.

When dealing with architecture, photography must meet one main requirement. It must be to the point; that is to say, trees in blossom, gate-ways, and yellow plates must not be misused at the expense of truth and good taste. In selecting the point of view and the focus justice should be done to the architect and his work without making merely a dry document of the photo. On these premises it will be found that

photography does not only serve as a criticism of style and as a scientific analysis, but as a direct interpretation of works of art and nature.

The photographer has no easy task in taking views of French landscapes, for the visionary power of her landscape painters seems to put his mechanical manipulations to shame. But just their example makes him shun empty theatricalities and technical tricks.

France is a country of far horizons and soft atmosphere. The strong light contrasts of Dutch buildings are foreign to France, and instead of squat plastic forms there are delicately composed façades. Hence France is the country without Baroque architecture. She lacks the powerful individualism of other occidental countries. On the other hand France created the severest and most fruitful social formalism known to Europe. The feeling of an ardent religious sense of community found expression in the churches and convents, whereas in later centuries a very pronounced secular culture is evident in the castles and palaces.

Not only the classicism of France, but the period of her Christian Middle Ages lacks purely personal warmth and introspection. A dominating superiority, which, when regarded from certain angles, may appear frigid, gave French art the means to develop the most delicate purity paired with restrained greatness. No occidental nation was more profoundly aware of the mysticism in mathematical reasoning, or expressed it more purely than did the French. Penetrating clarity of thought, gracefulness in expression, and mysterious profundity of conception are the three characteristics of the French spirit as shown in the art of the past and still in the poetry of to-day.

The sequence of the views follows the line Paris - Burgundy - Savoy - Dauphiné - Riviera - Corsica - Provence - Pyrenees - Garonne - Auvergne - Loire - Brittany - Normandy - Champagne - Lorraine - Alsace. As a neutral I followed the present political frontiers, and I trust love will not reap hate.

The photographs were taken with a Sinclair-Una camera, and Kodak films were chiefly employed.

MARTIN HÜRLIMANN

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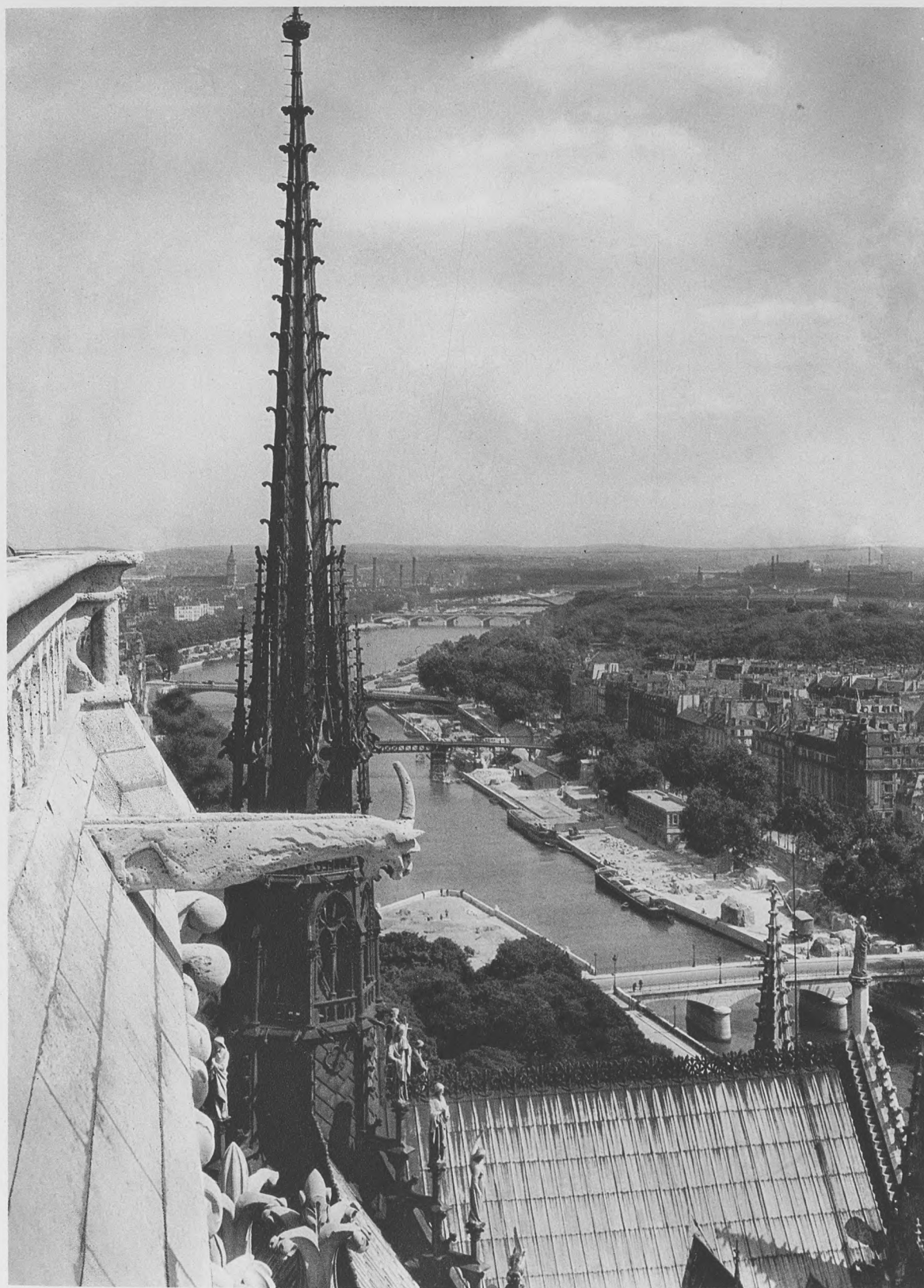
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Paris. La Seine
vue des tours de Notre-Dame

Paris. View of the Seine
from the Towers of Notre Dame

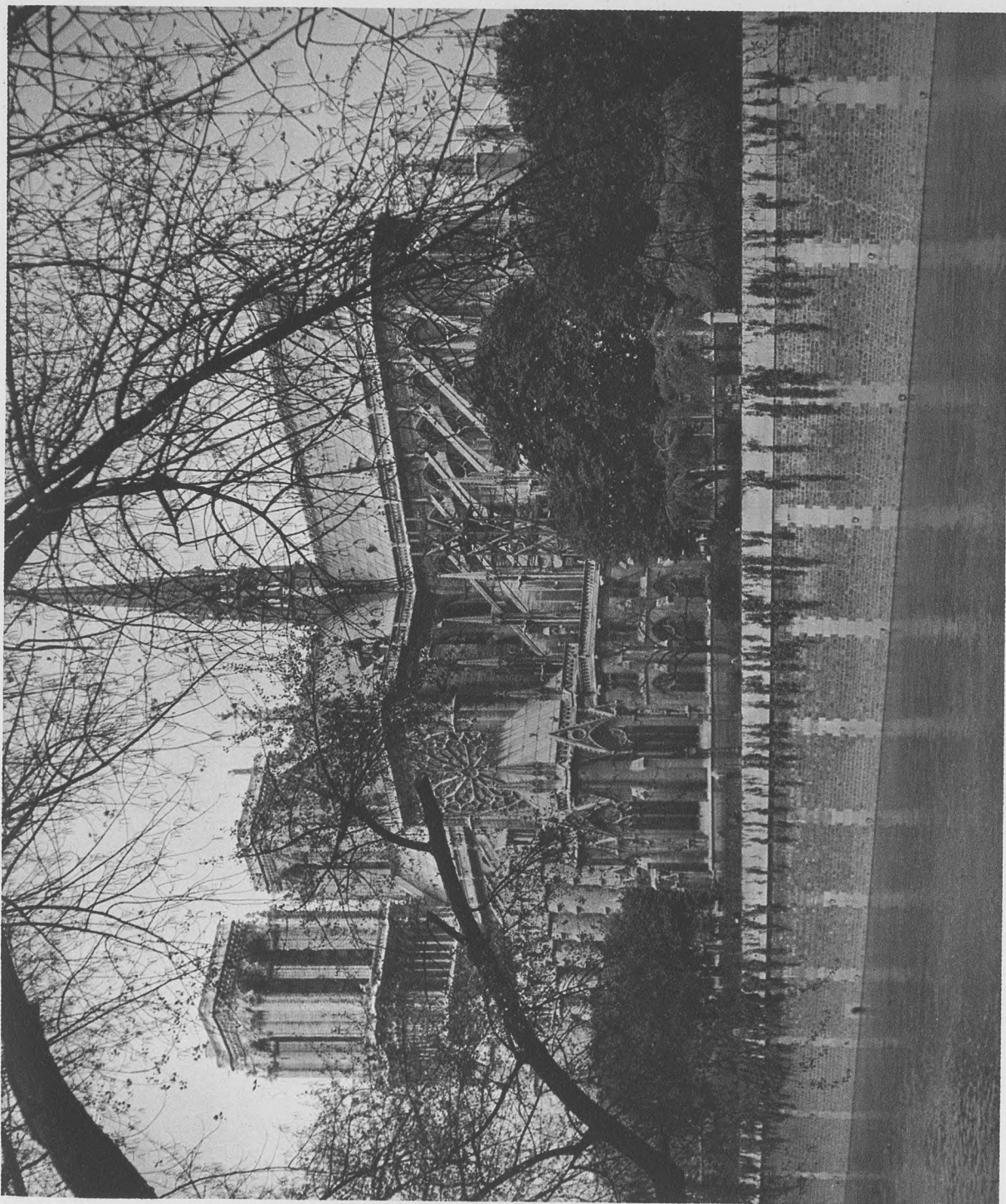
Paris. Blick von den Türmen
von Notre-Dame auf die Seine

Paris. El Sena visto desde las torres
de Notre Dame



Paris. L'île de la Cité
Paris. L'île de la Cité

Paris. Die Cité-Insel
Paris. La Isla de la Cité



Paris, Notre-Dame



Paris. Le Dôme des Invalides
Paris. Invalides

Paris. Invaliden-Dom
París. La Cúpula de los Inválidos

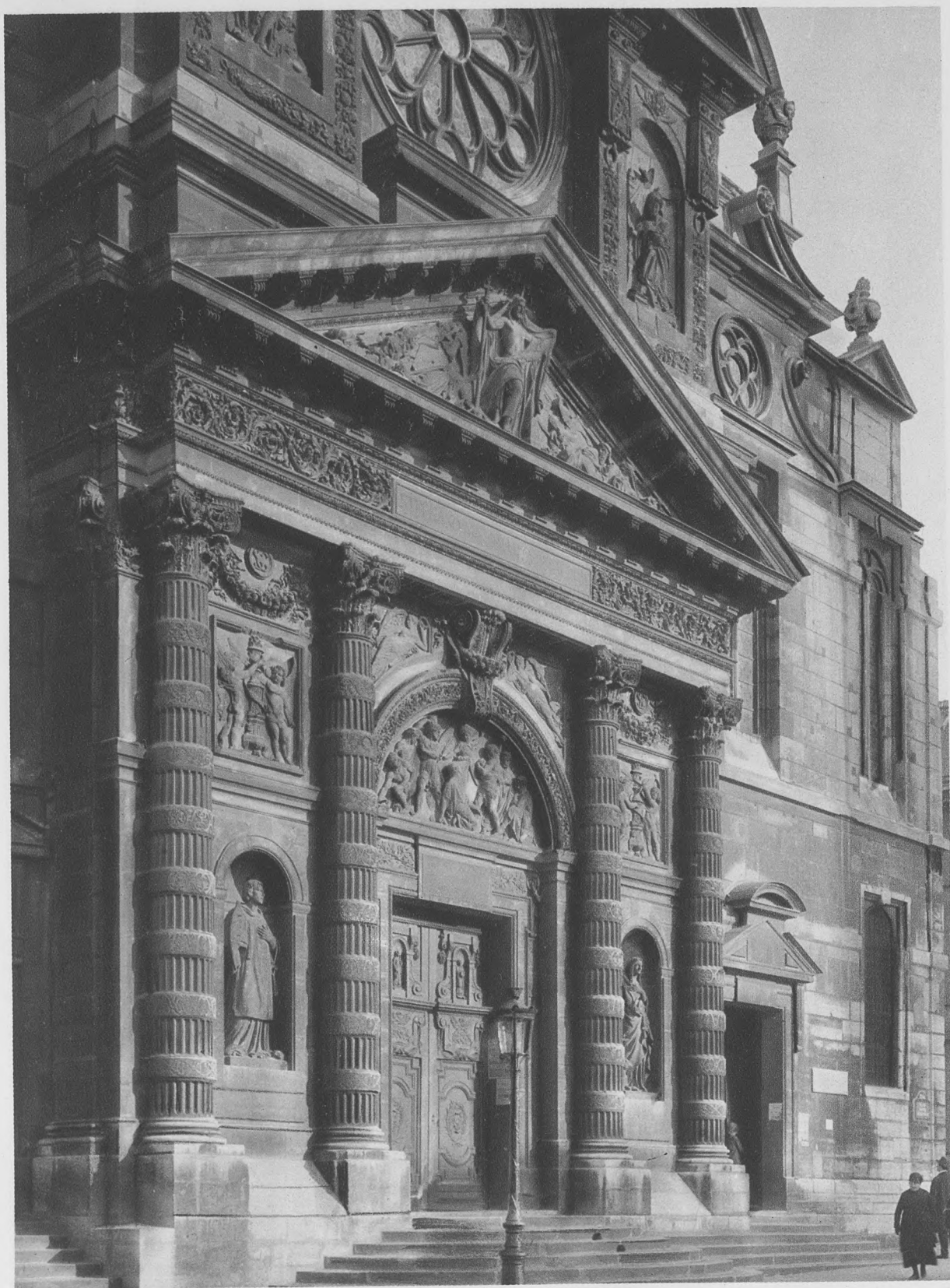


Paris. Façade Nord de la cour du Louvre

Paris. North Façade, Louvre Court Yard

Paris. Nordfassade des Louvre-Hofes

Paris. Fachada Norte del patio de Louvre



Paris. Portail de l'église Saint-Étienne-du-Mont
Paris. Portal of Saint-Étienne-du-Mont Church

Paris. Portal der Kirche Saint-Étienne-du-Mont
Paris. Portal de la iglesia Saint-Étienne-du-Mont



Paris. Galerie dorée de la Banque de France
Paris. The Golden Gallery, Bank of France

Paris. Die Galerie Dorée der Bank von Frankreich
París. Galeria Dorada del Banco de Francia



Paris. Place de la Concorde

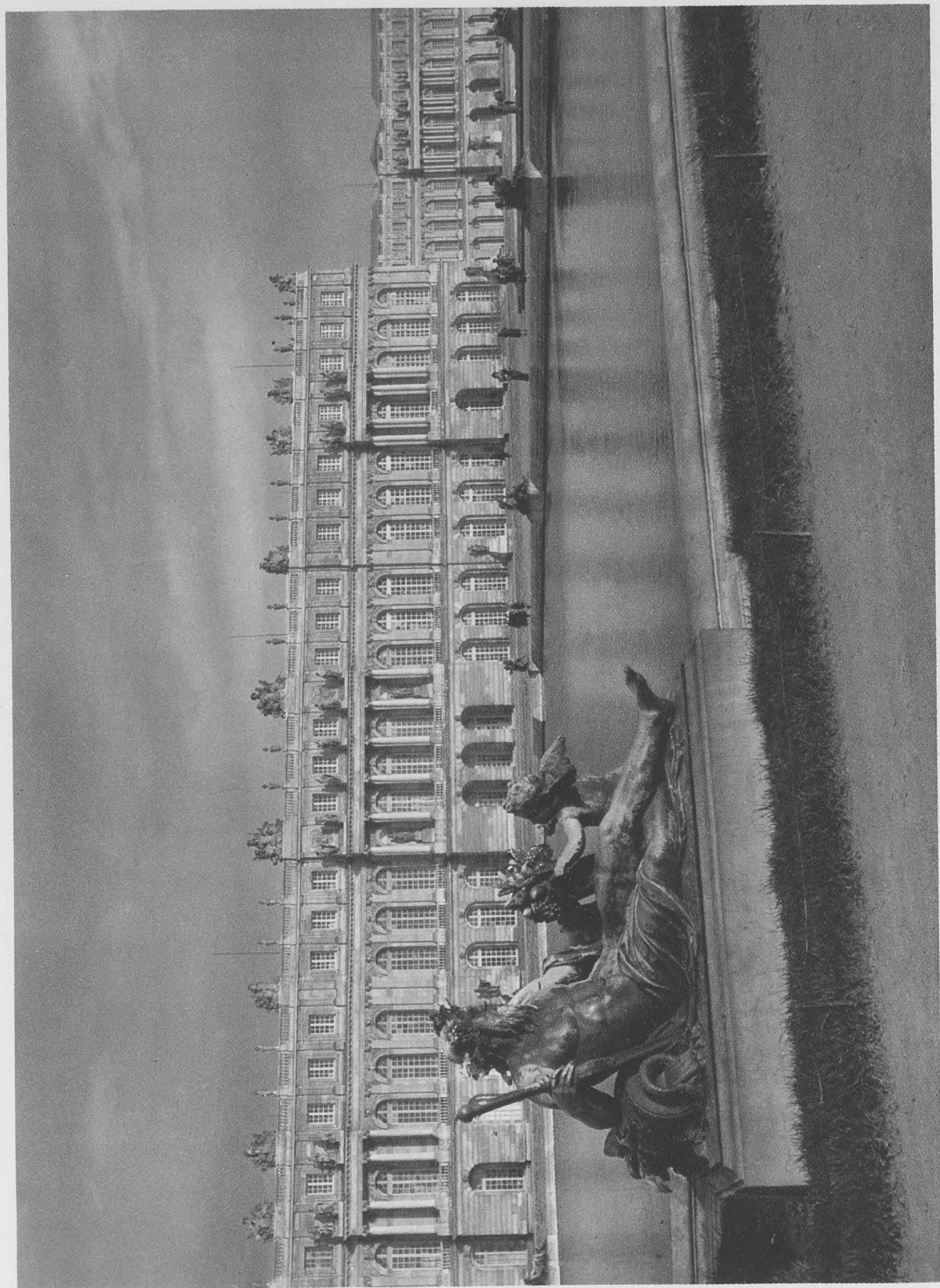


Paris. Café de la Paix



Versailles. Statue Ludwigs XIV. und Place d'Armes
Versailles. Plaza de Armas y estatua de Luis XIV

Versailles. Statue de Louis XIV et Place d'Armes
Versailles. Statue of Louis XIV., Place d'Armes



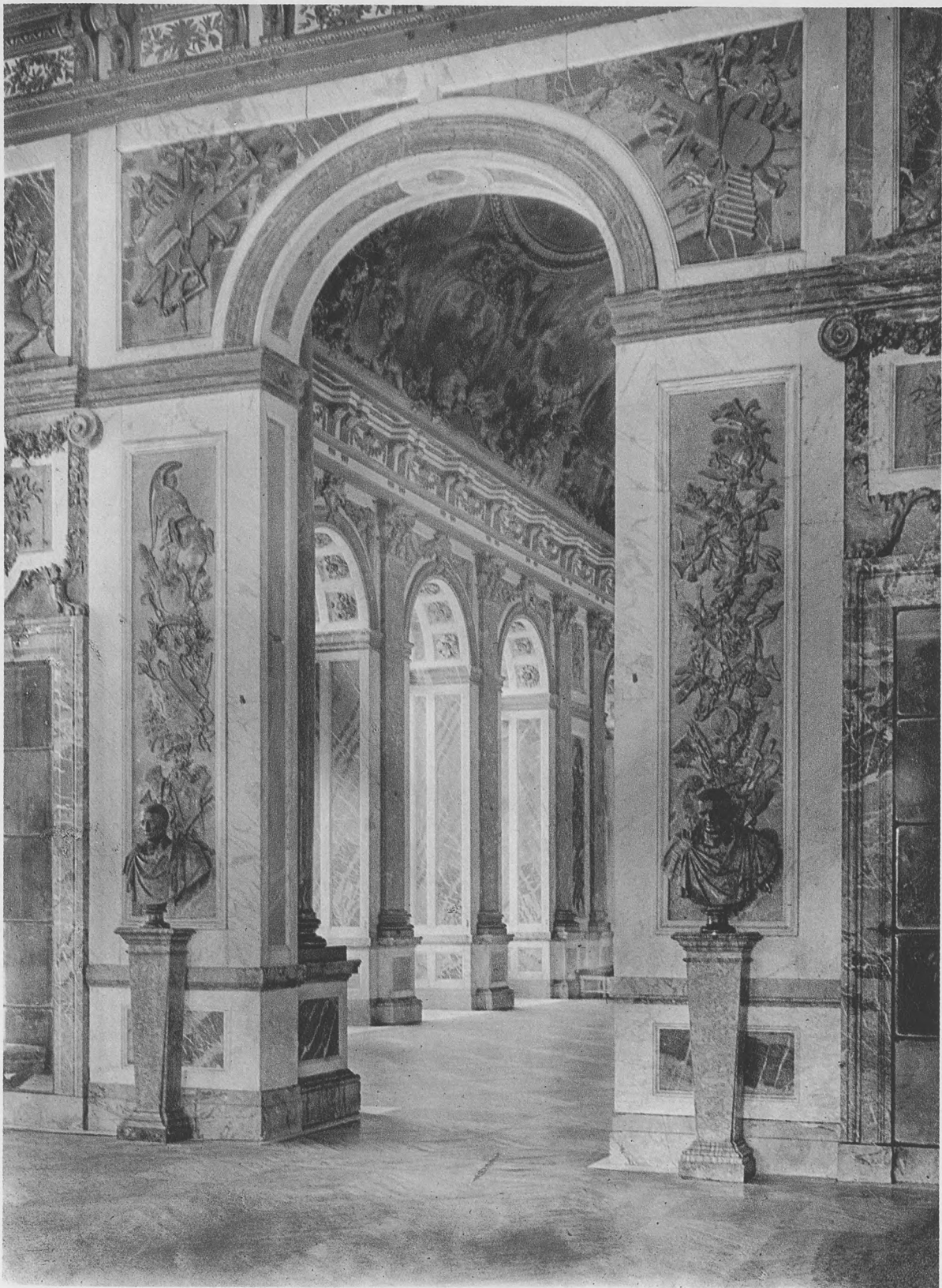
Versailles. Das Schloß
El palacio de Versailles, en Versailles

Versailles. Le Château
Versailles. The Castle



Château de Versailles. Salon de la Guerre
Versailles Castle. Salon de la Guerre

Schloß von Versailles. Salon de la Guerre
Salón de la Guerra en el palacio de Versailles



Château de Versailles
Salon de la Paix et Galerie des Glaces

Versailles Castle
Salon de la Paix and the Galerie des Glaces

Schloß von Versailles
Salon de la Paix und Spiegelgalerie

Salón de la Paz y Galería de los Espejos
en el palacio de Versailles



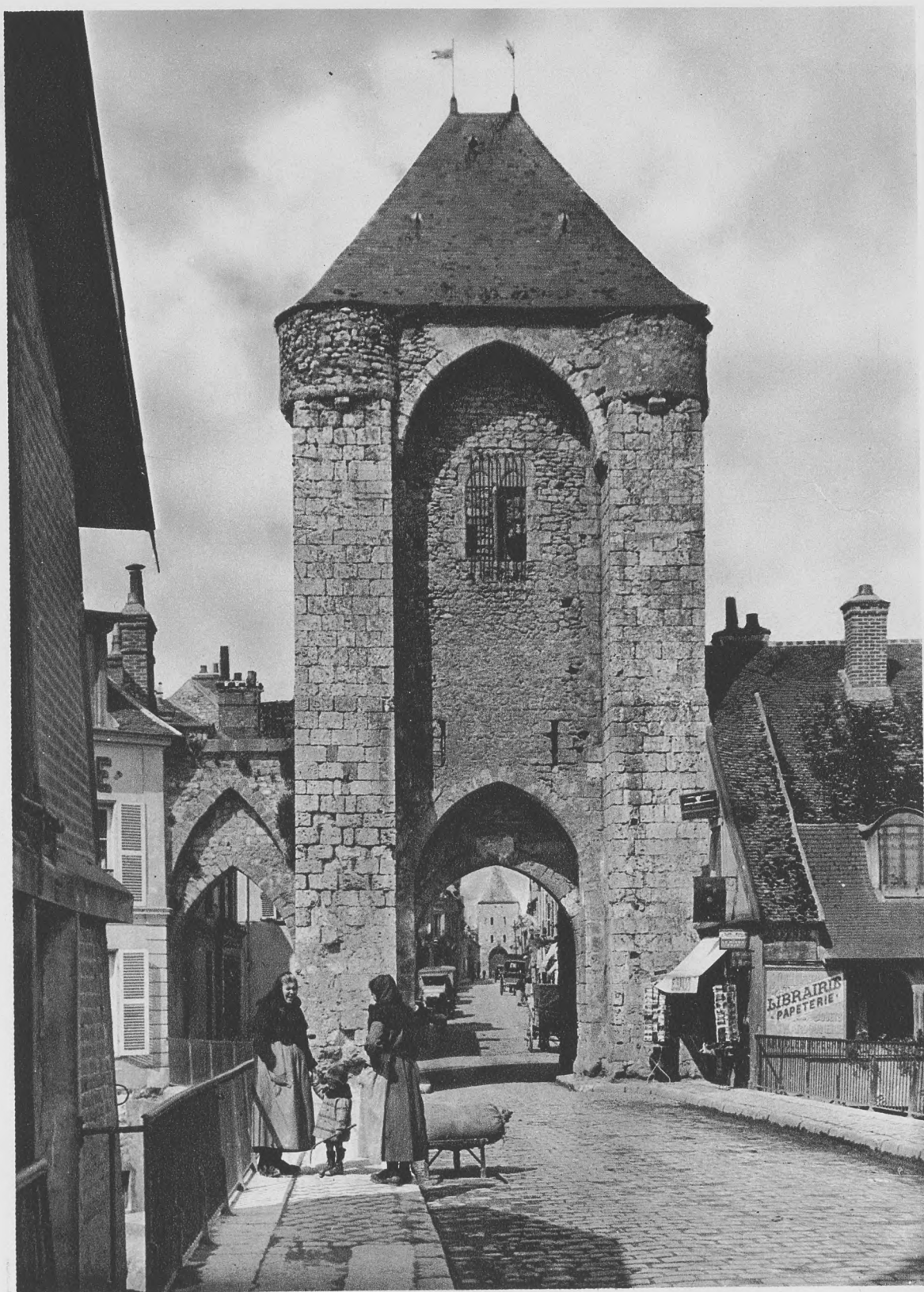
Parc du château de Versailles
Versailles Castle, the Park

Park des Schlosses von Versailles
Parque del palacio de Versailles



Versailles. Le Grand Trianon
Versailles. Le Grand Trianon

Versailles. Das große Trianon
El Gran Trianón en el palacio de Versailles

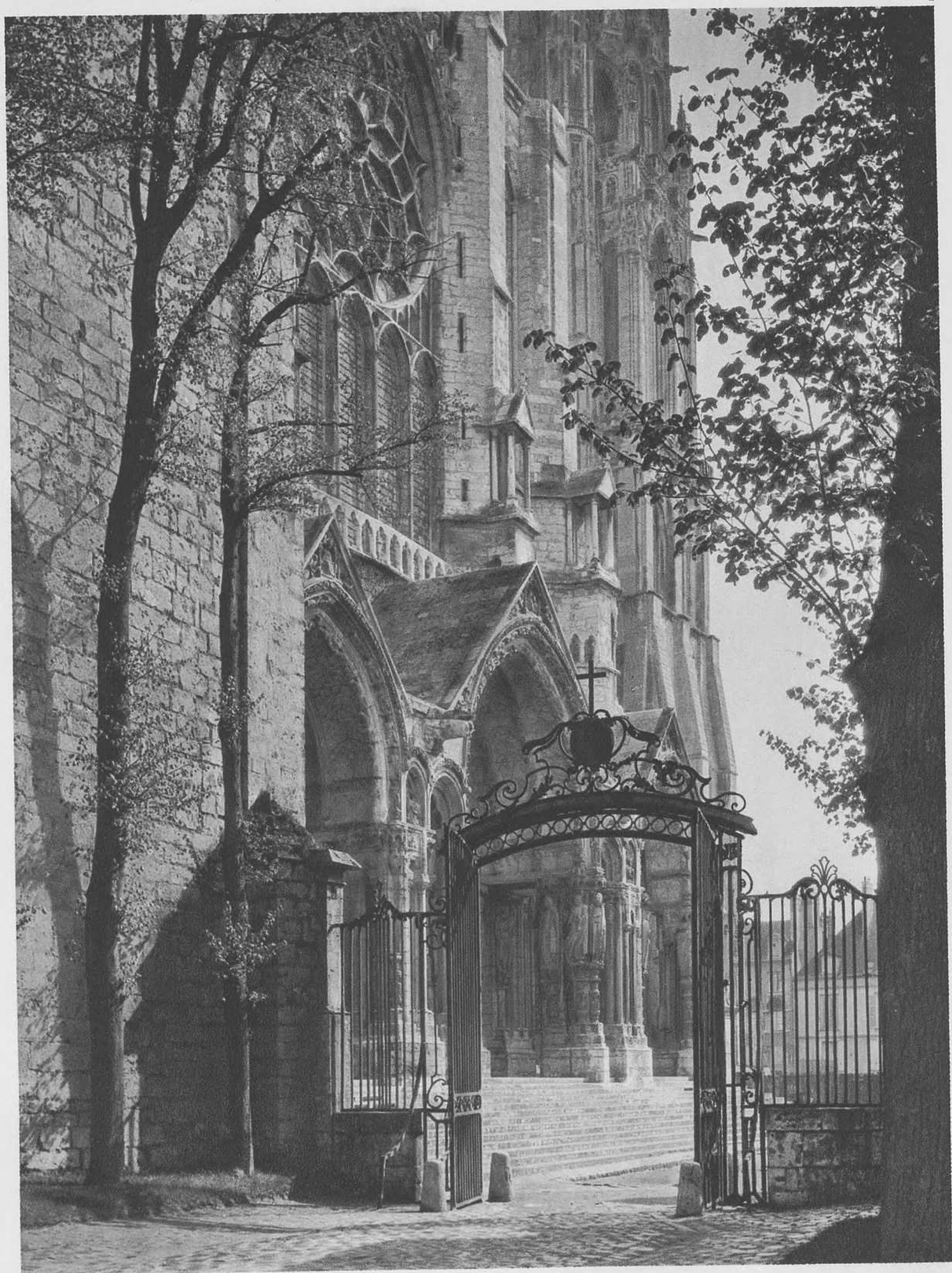


Moret-sur-Loing



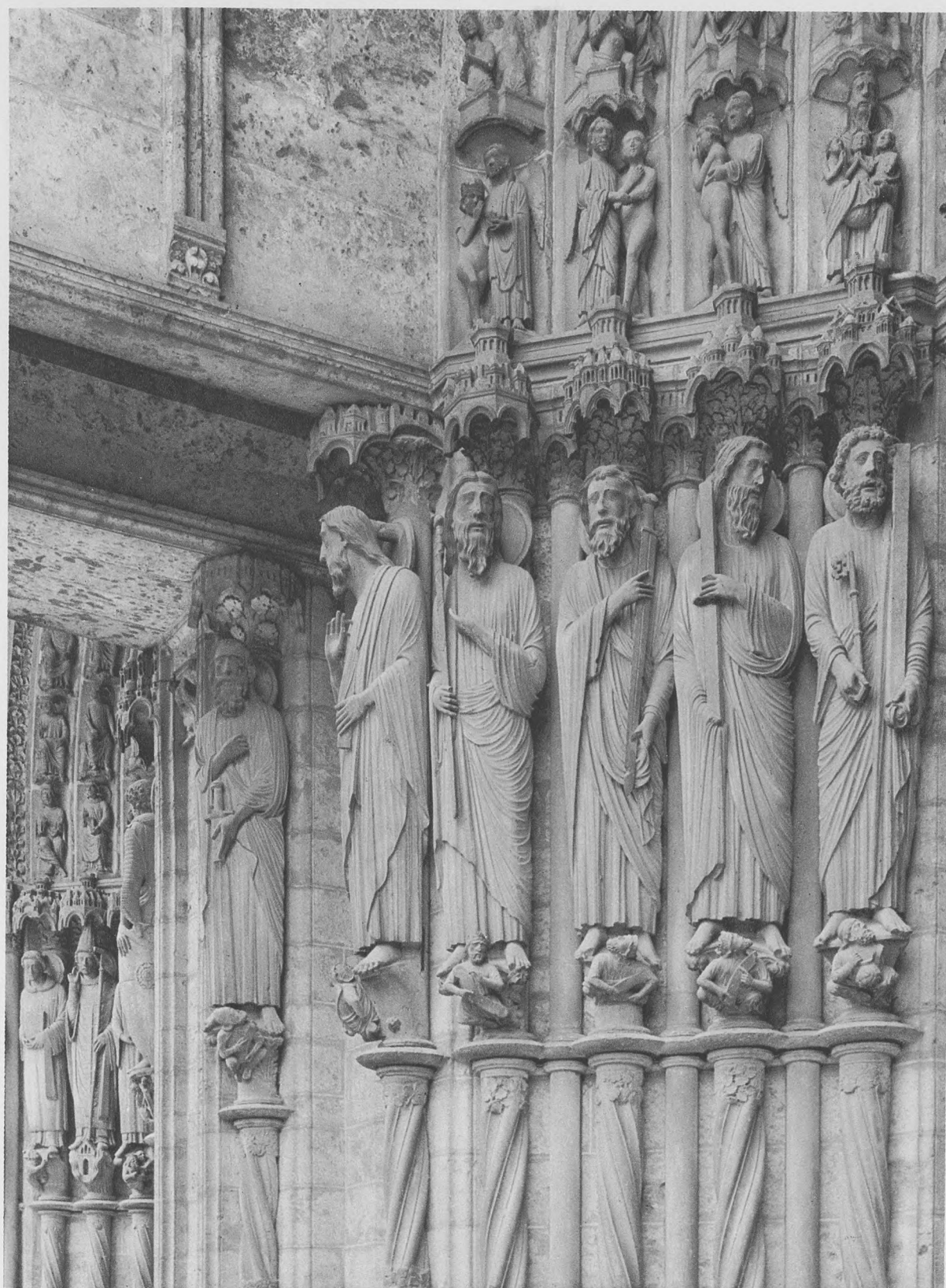
Parc du château de Rambouillet
The Park, Rambouillet Castle

Schloßpark von Rambouillet
Parque del castillo de Rambouillet



Cathédrale de Chartres. Côté Nord
Chartres Cathedral. North Side

Kathedrale von Chartres. Nordseite
Lado Norte de la catedral de Chartres

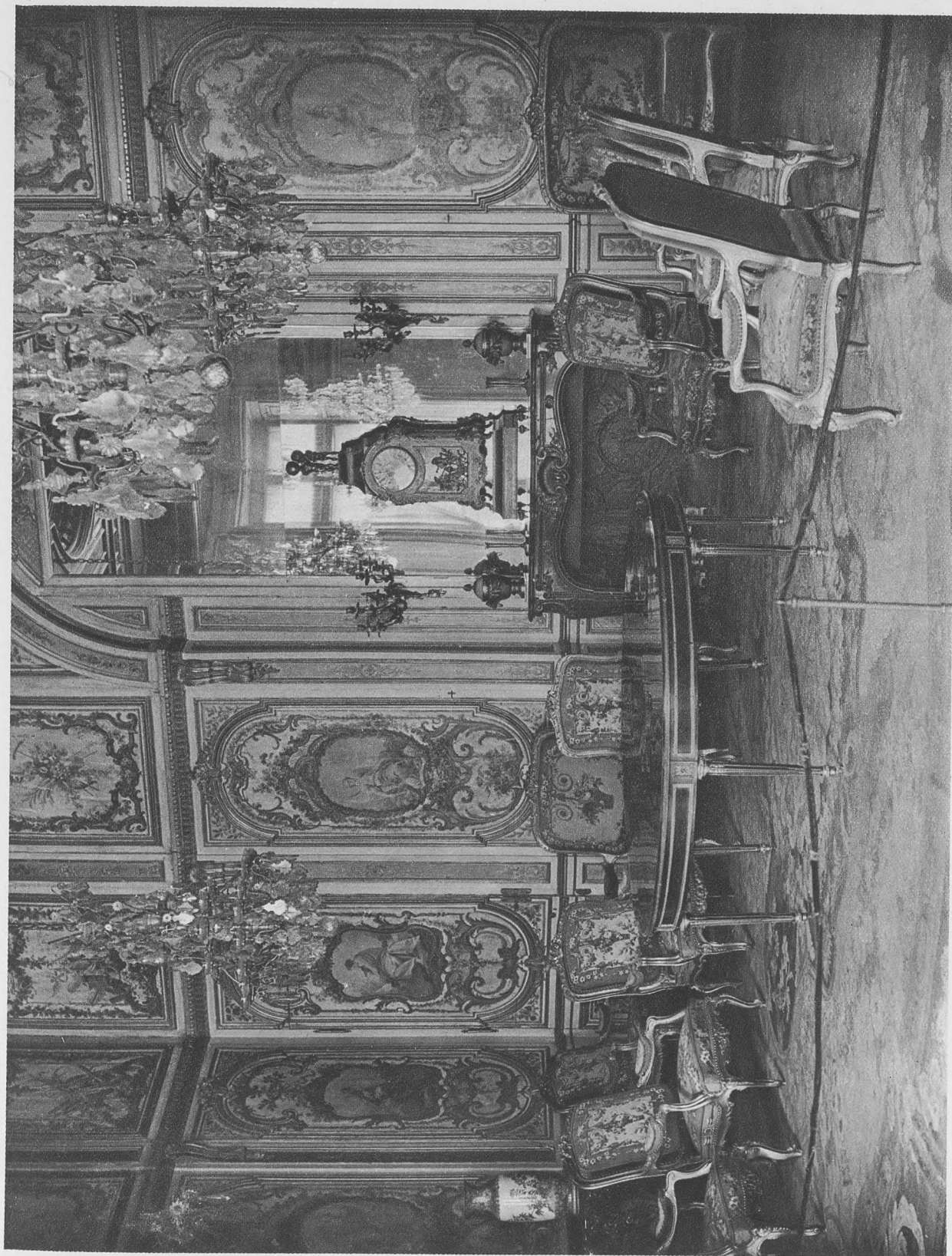


Cathédrale de Chartres. Statues du portail Sud
Chartres Cathedral. Statues, S. Portal

Kathedrale von Chartres. Statuen am Südportal
Estátuas del portal Sur en la catedral de Chartres



Palais de Fontainebleau. Galerie Henri II



Palais de Fontainebleau. Salle du Conseil

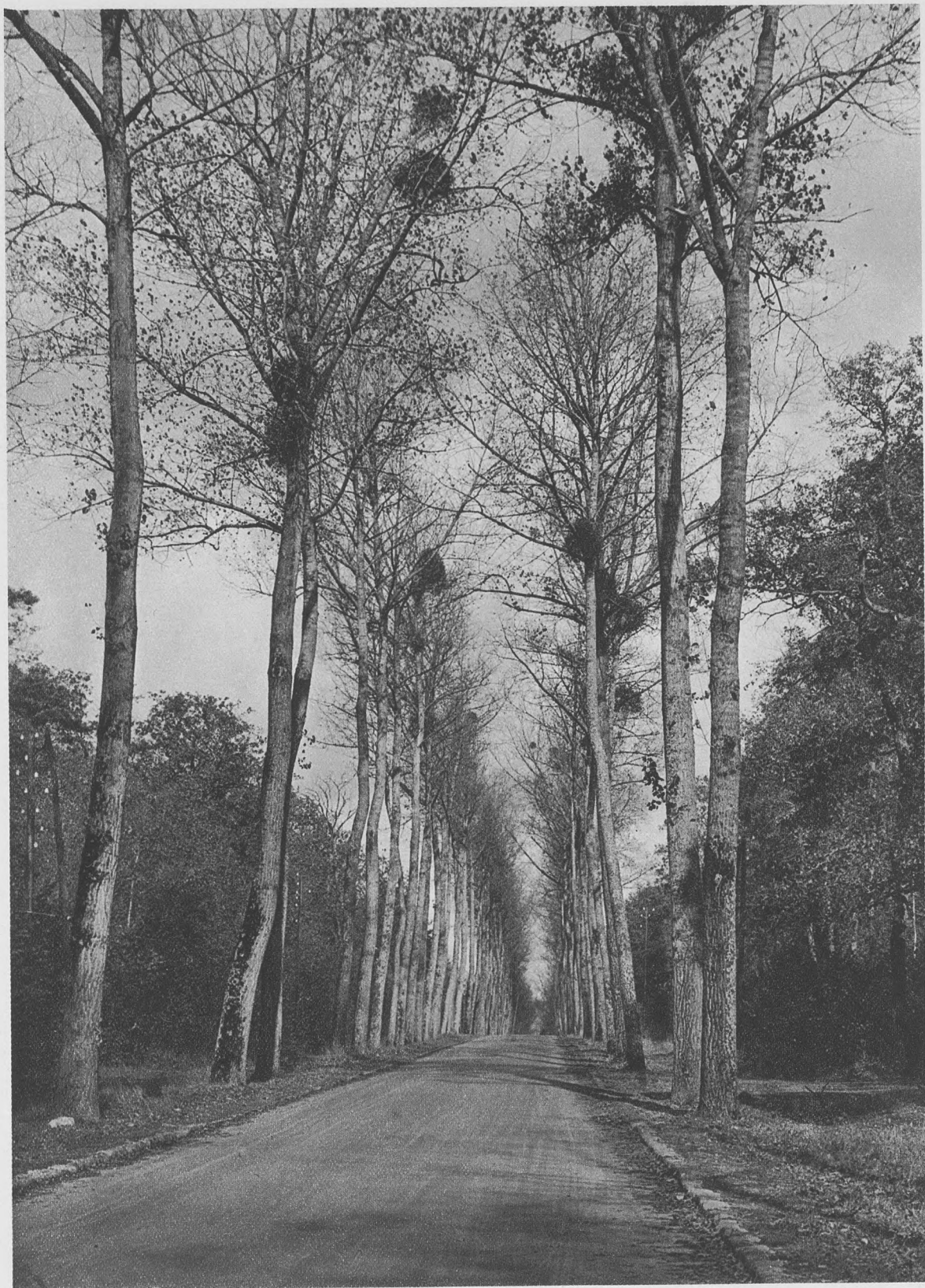


Palais de Fontainebleau. Le berceau du roi de Rome
Fontainebleau Castle. Cradle of the King of Rome

Schloß Fontainebleau. Die Wiege des Königs von Rom
La cuna del Rey de Roma en el palacio de Fontainebleau



Palais de Compiègne. Intérieur (Louis XVI et Empire)



Route Nationale aux environs de Paris
The Route Nationale, near Paris

Nationalstraße in der Umgebung von Paris
Camino real en los alrededores de París



Chantilly. Les grandes écuries
Chantilly. The Stables

Chantilly. Die großen Stallungen
Chantilly. Las grandes caballerizas

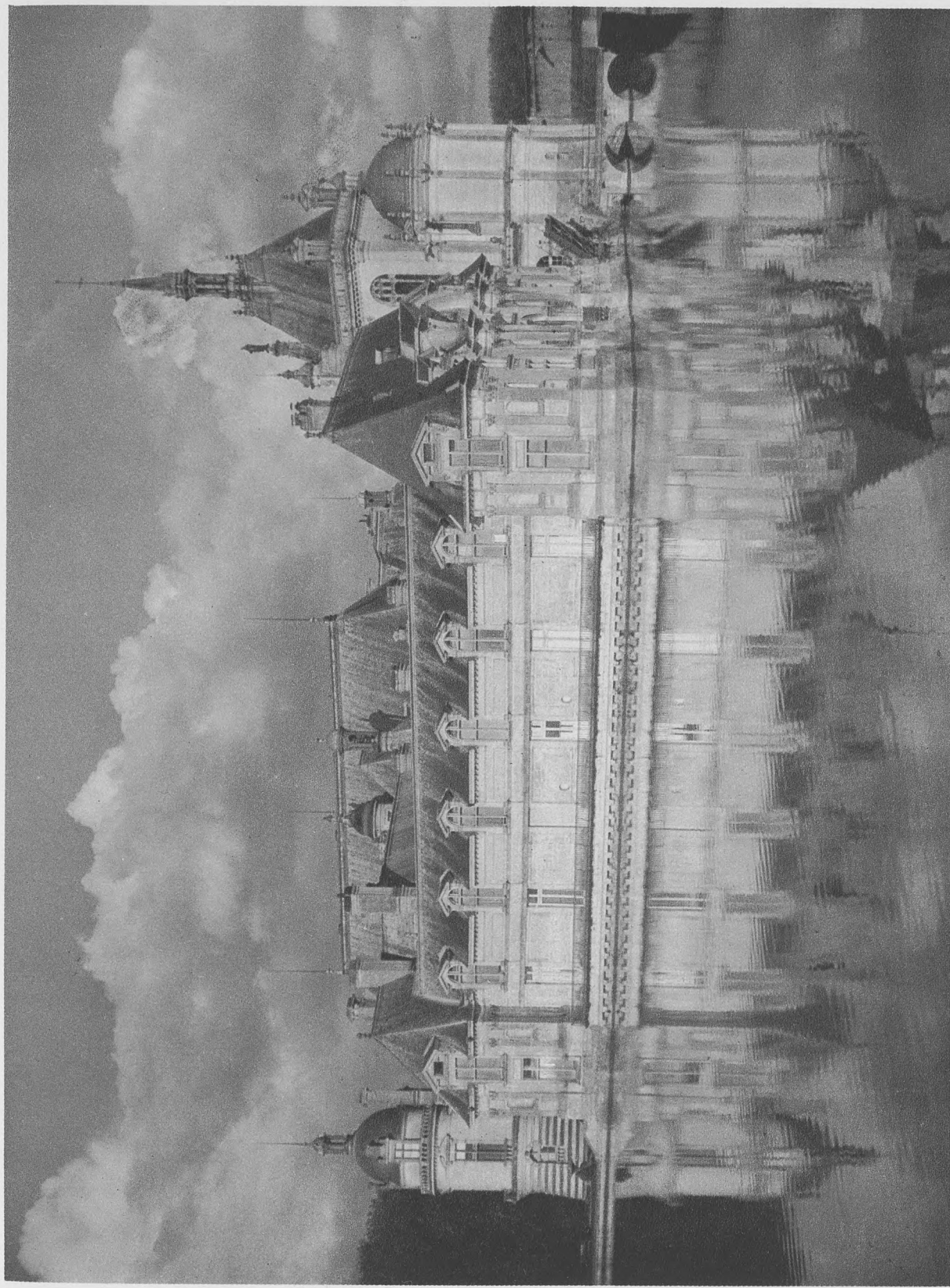


Chantilly. Schloßpark

El parque del castillo de Chantilly

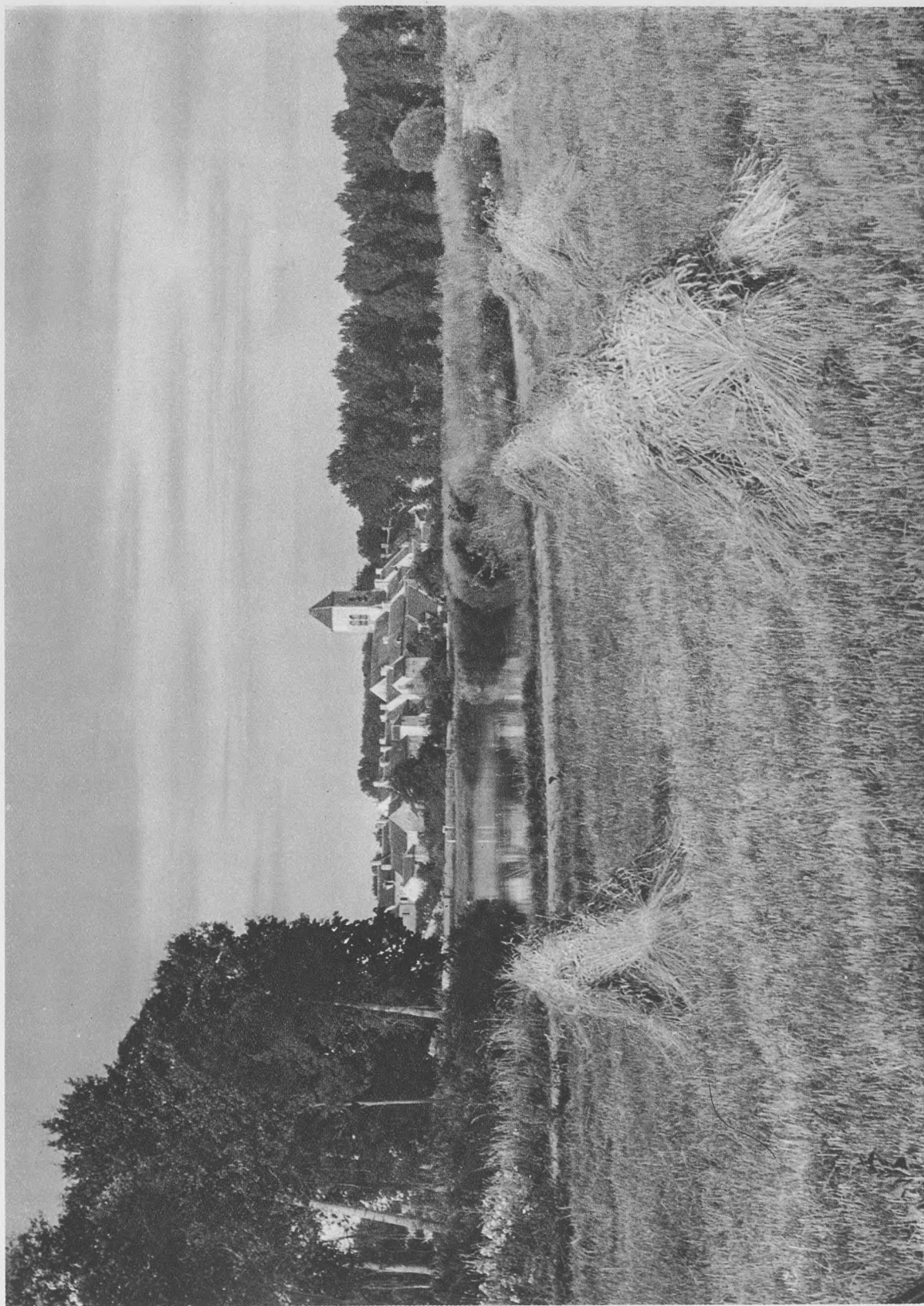
Chantilly. Le parc du château

Chantilly. Park



Le château de Chantilly
Chantilly Castle

Schloß Chantilly
El castillo de Chantilly



Dorf bei La Ferté-sous-Jouarre

Aldea cerca de la Ferté-sous-Jouarre

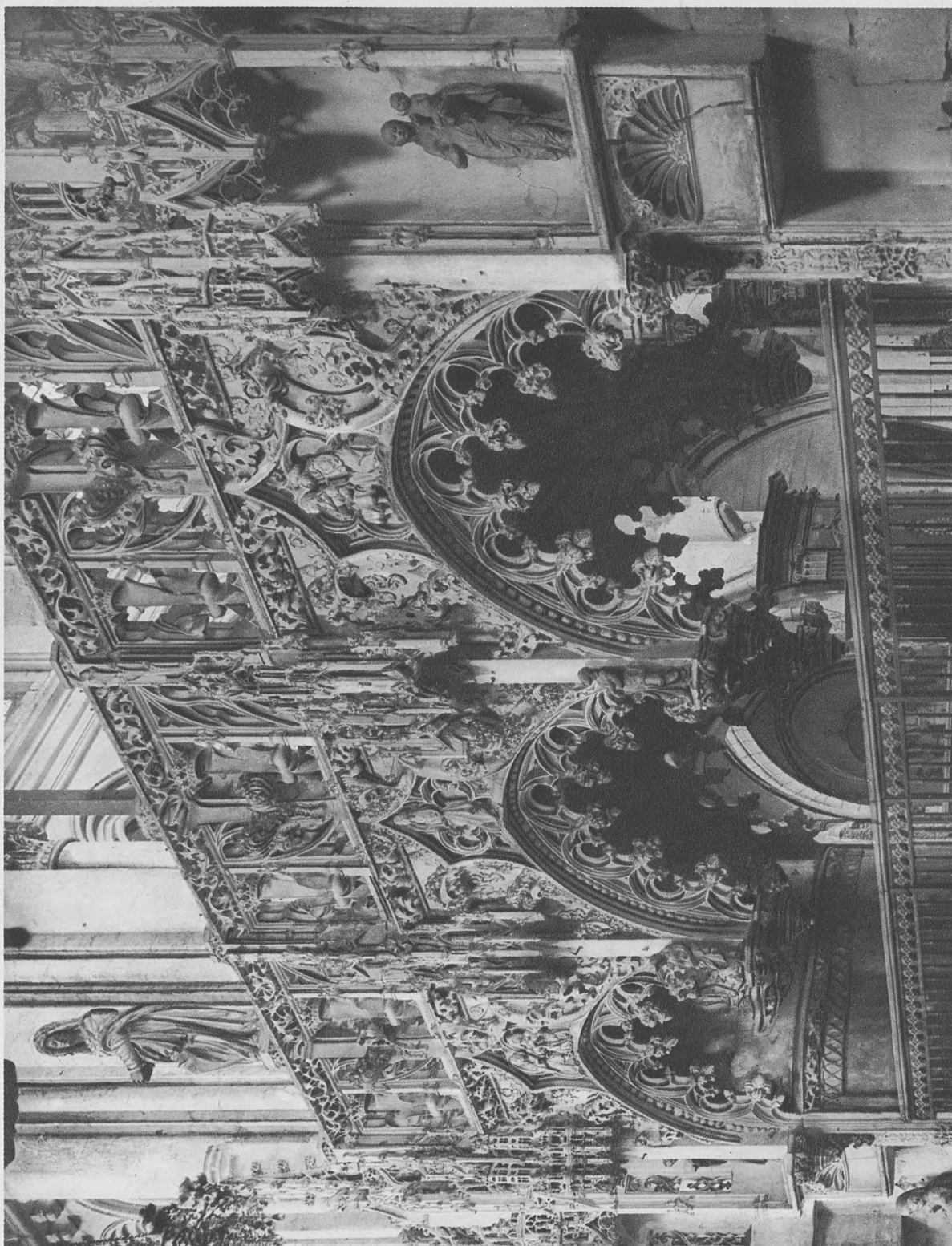
Village près de la Ferté-sous-Jouarre

Village near La Ferté-sous-Jouarre



L'Yonne à Brèves
The Yonne at Brèves

Die Yonne bei Brèves
El Yonne cerca de Brèves



Troyes. Jubé de l'église Sainte-Madeleine

Troyes. Rood Screen in Sainte-Madeleine

Troyes. Lettner der Kirche Sainte-Madeleine

Tribuna de la iglesia de Santa Magdalena en Troyes



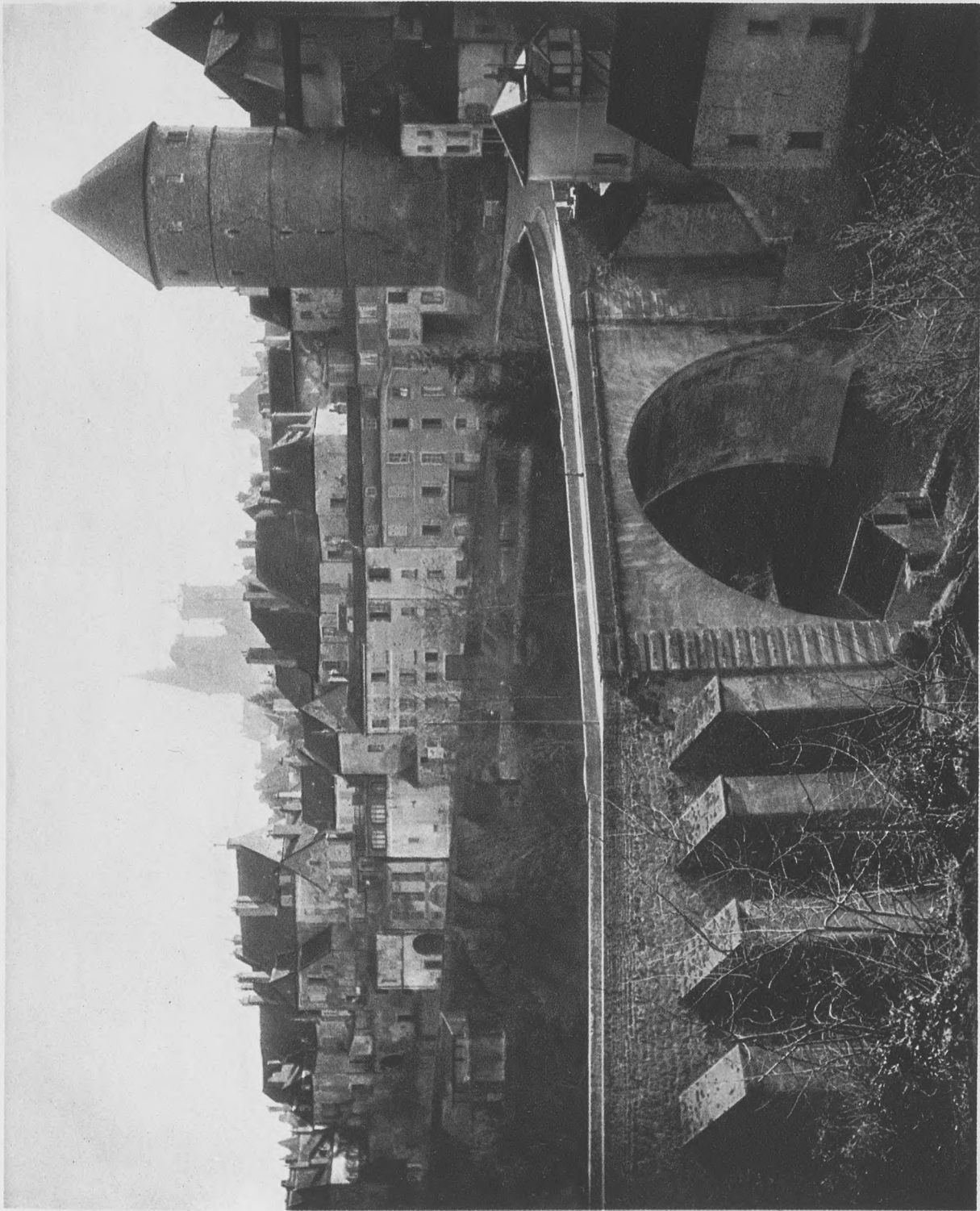
Auxerre. Eglise Saint-Germain
Auxerre. Church of St. Germain

Auxerre. Die Kirche Saint-Germain
Auxerre. Iglesia de San Germán

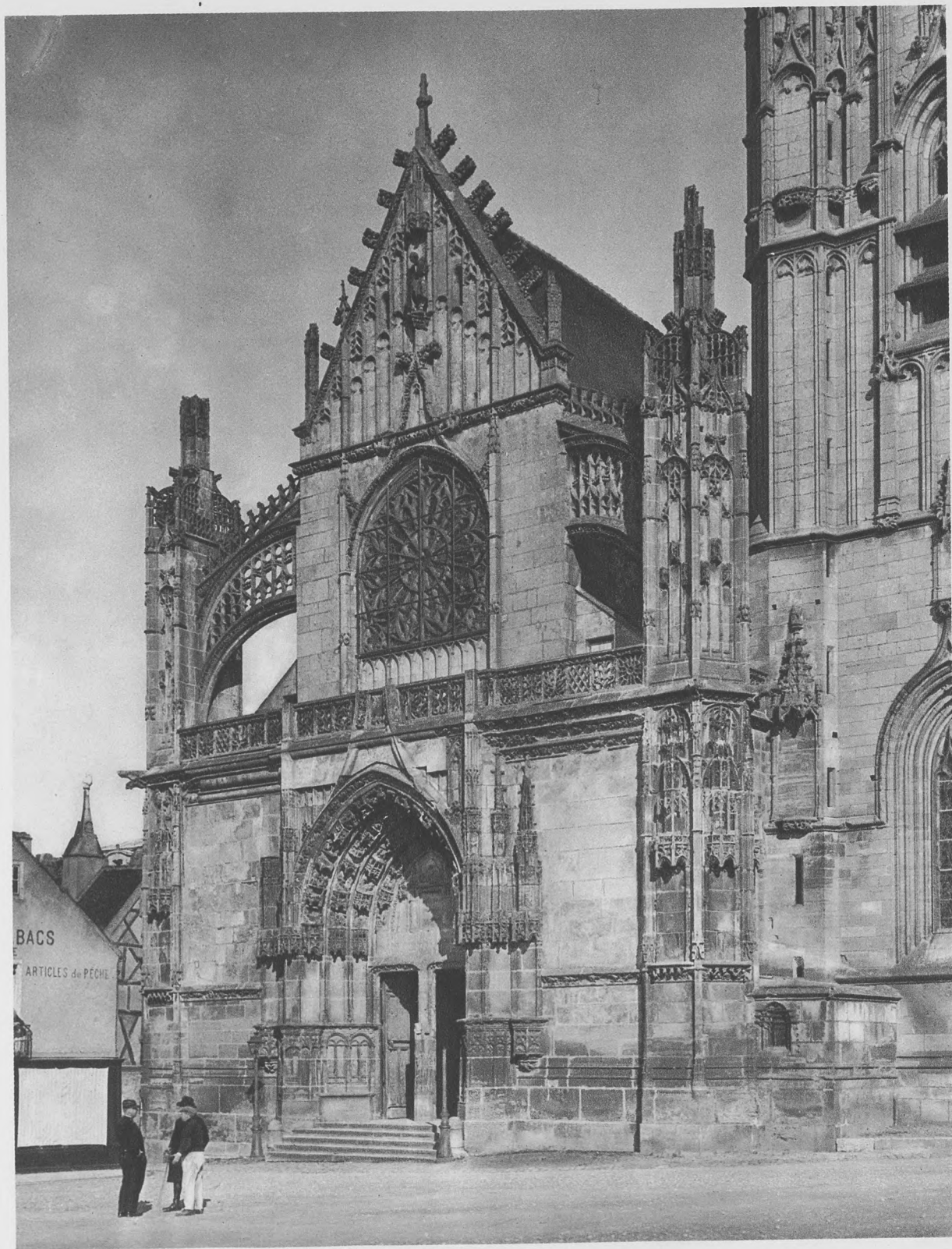


Église d'un village près d'Auxerre
Village Church near Auxerre

Dorfkirche bei Auxerre
Iglesia de una aldea cerca de Auxerre



Semur-en-Auxois

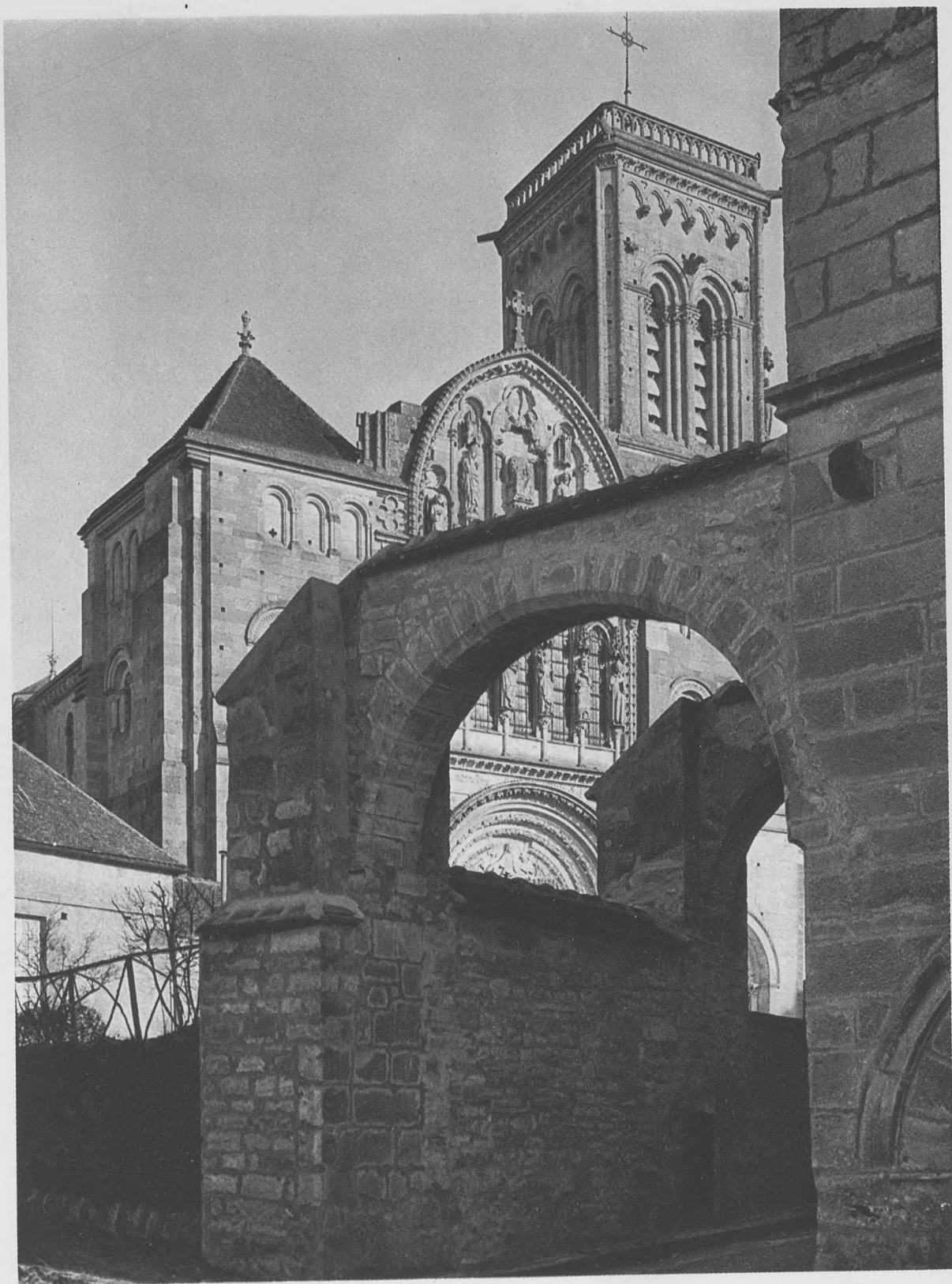


Clamecy. Église Saint-Martin
Clamecy. Church of St. Martin

Clamecy. Saint-Martin-Kirche
Iglesia de San Martín en Clamecy



Clamecy



Vézelay. Église de la Madeleine
Vézelay. The Madeleine Church

Vézelay. Madeleine-Kirche
Iglesia de la Magdalena en Vezeláy

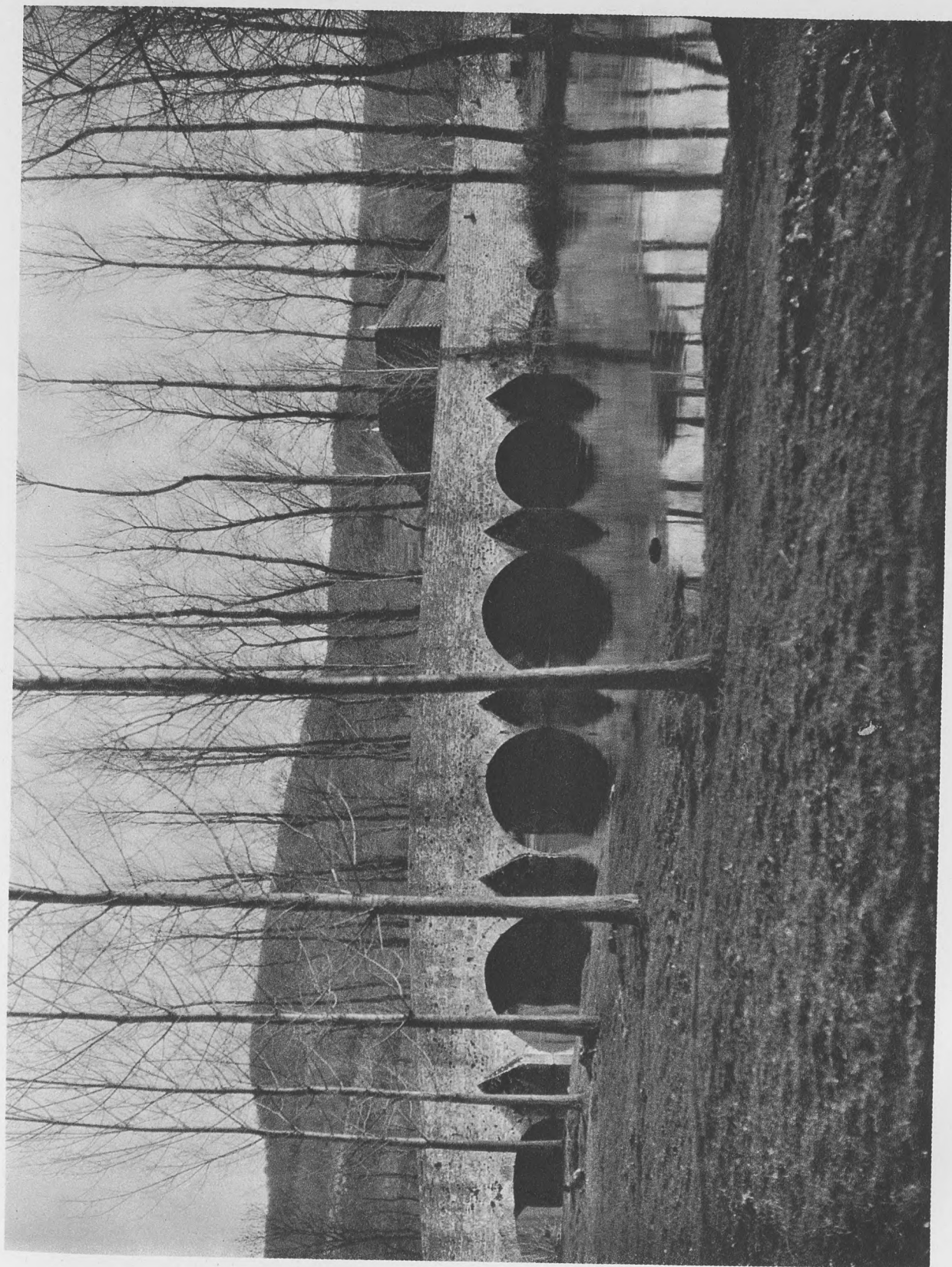


Vézelay. Intérieur de l'église
Vézelay. Interior of the Church

Vézelay. Inneres der Kirche
Vezeláy. Interior de la iglesia



Autun. Porte Saint-André



Pont près de Dijon
Bridge near Dijon

Brücke bei Dijon
Puente cerca de Dijon



Dijon. Palais des ducs de Bourgogne
Dijon. Palace of the Dukes of Burgundy

Dijon. Schloß der Herzöge von Burgund
Dijon. Palacio de los duques de Borgoña



Dijon. Puits de Moïse
Dijon. The Well of Moses

Dijon. Moses-Brunnen
Dijon. Fuente de Moisés

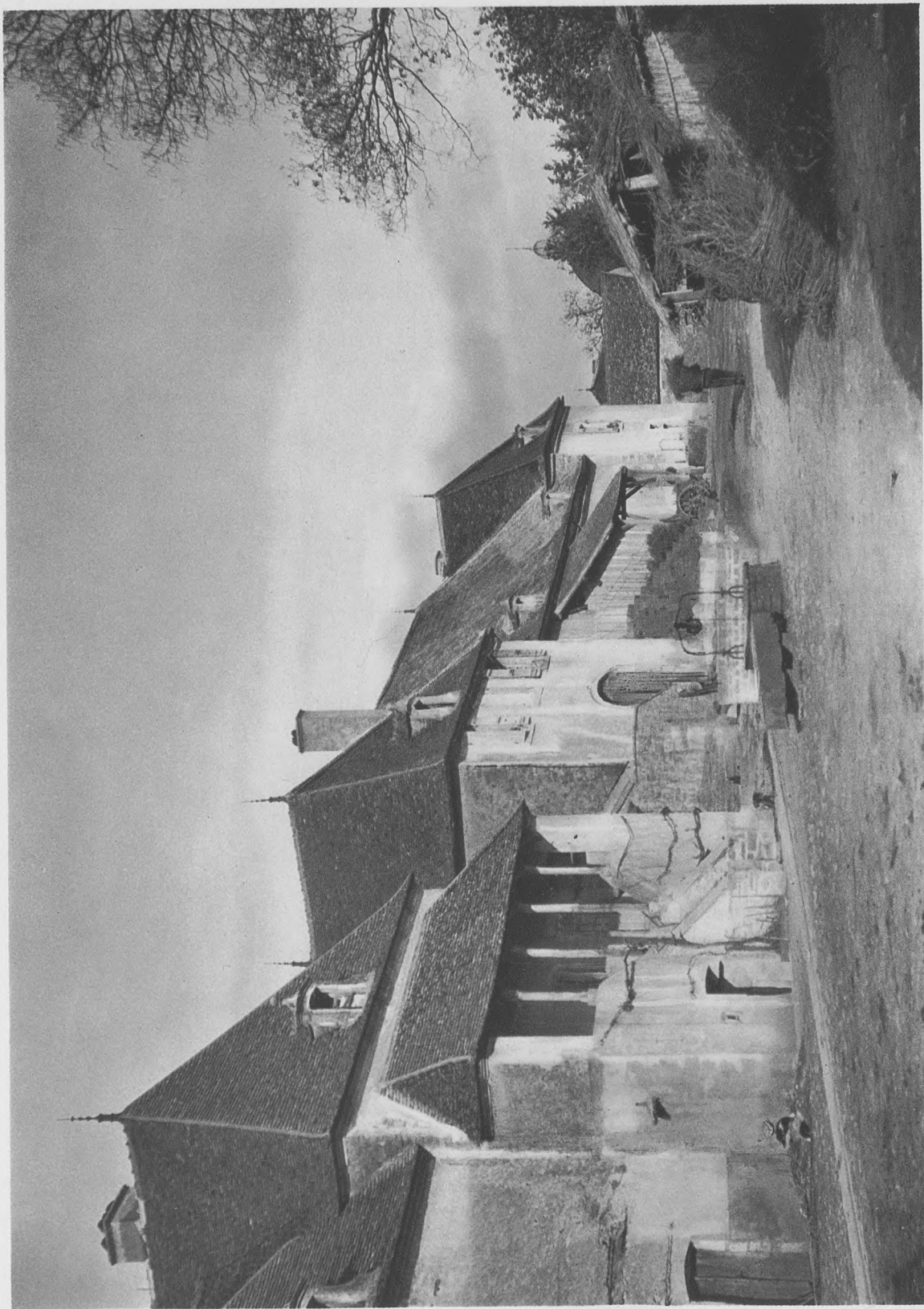


Besançon. Pharmacie de l'hôpital
 Besançon. The Hospital Dispensary

Besançon. Apotheke des Spitals
 Besançon. Farmacia del hospital



Beaune. Hôtel-Dieu



Burgundischer Bauernhof
Cortijo o finca rústica en Borgoña

Ferme en Bourgogne
Farm in Burgundy



Cluny. Restes de la grande église abbatiale
Cluny. Ruins of the Great Abbey Church

Cluny. Überreste der großen Abteikirche
Cluny. Ruínas de la gran iglesia abacial



Église de Brou. Mausolée de
Marguerite d'Autriche

Brou Church. Tomb of Marguerite d'Autriche

Kirche von Brou. Mausoleum der
Margarete von Österreich

Mausoleo de Margarita de Austria en la iglesia de Brou



Lyon. Hôtel de ville
Lyons. Town Hall

Lyon. Rathaus
El Ayuntamiento de Lyon



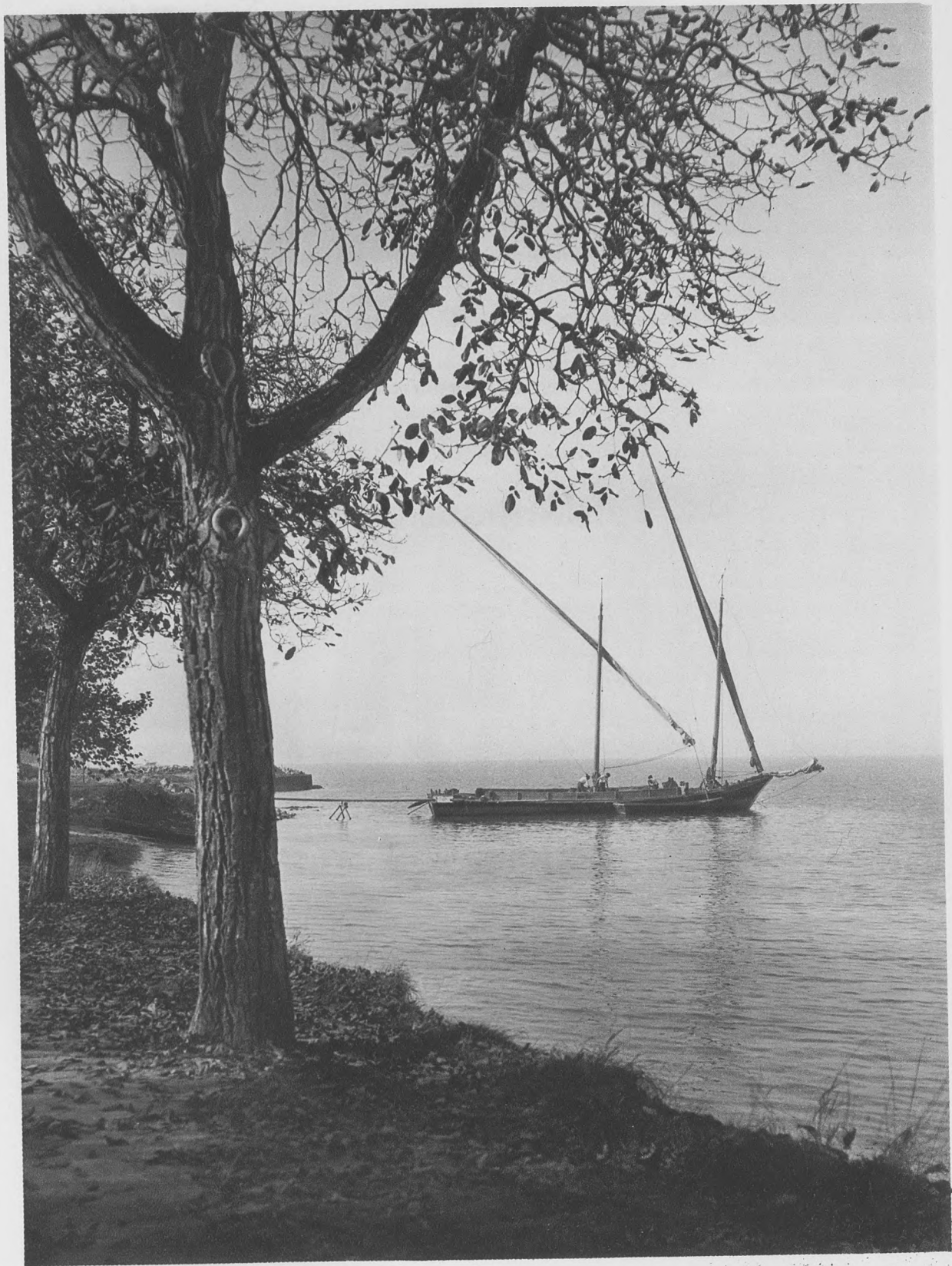
Lyon. Die Kirchen Saint-Jean und Notre-Dame-de-Fourvière
 Lyon. Las Iglesias de San Juan y de Nuestra Señora de Fourvière

Lyon. Églises Saint-Jean et Notre-Dame-de-Fourvière
 Lyons. The Churches of St. Jean and Notre Dame de Fourvière



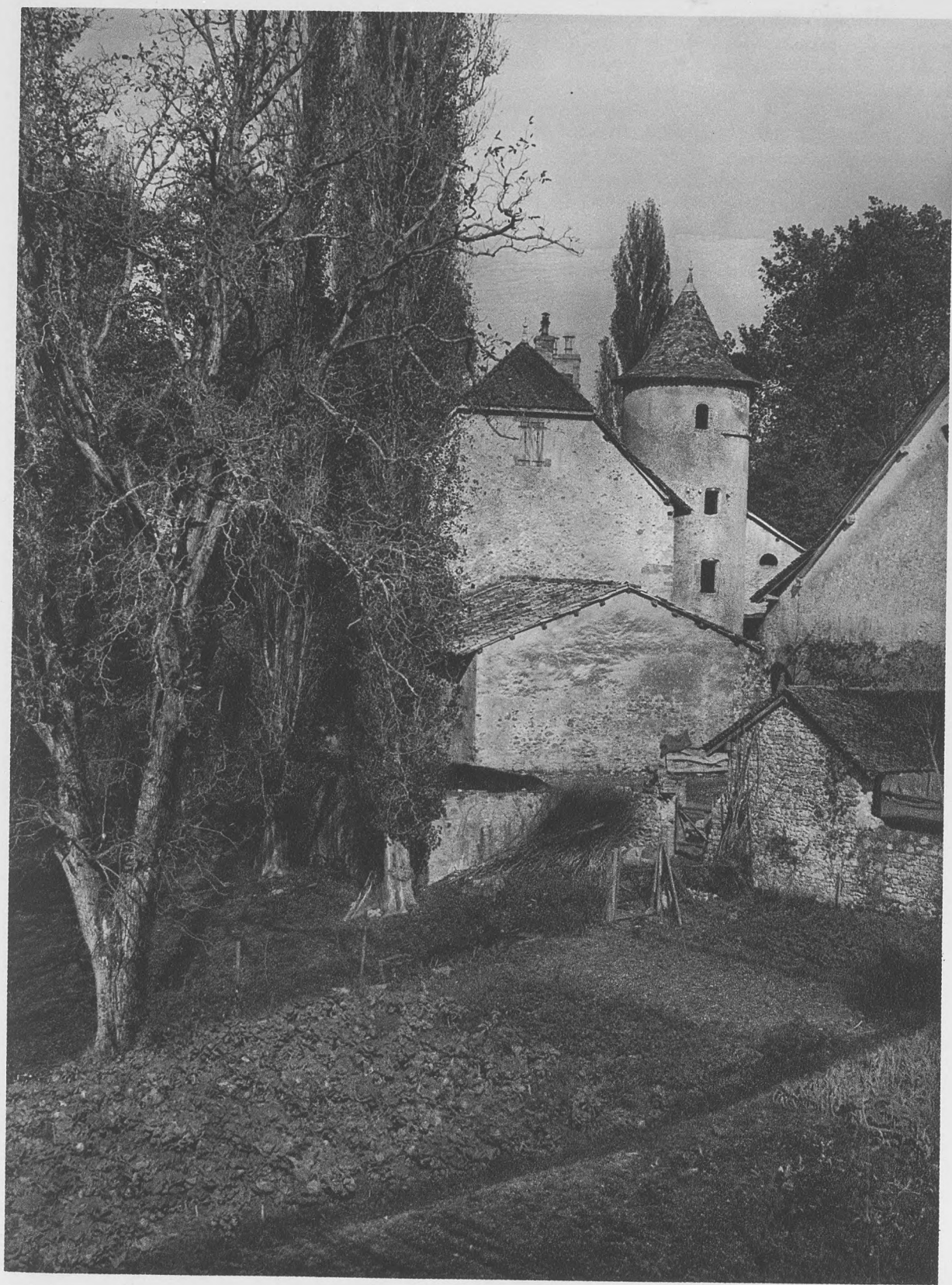
Paysage jurassien près de Nantua
Jura Landscape near Nantua

Juralandschaft bei Nantua
Paisaje de los Alpes Jurásicos cerca de Nantua



Évian. Le lac Léman
Évian. Lake of Geneva

Évian. Der Genfersee
Évian. El lago Léman

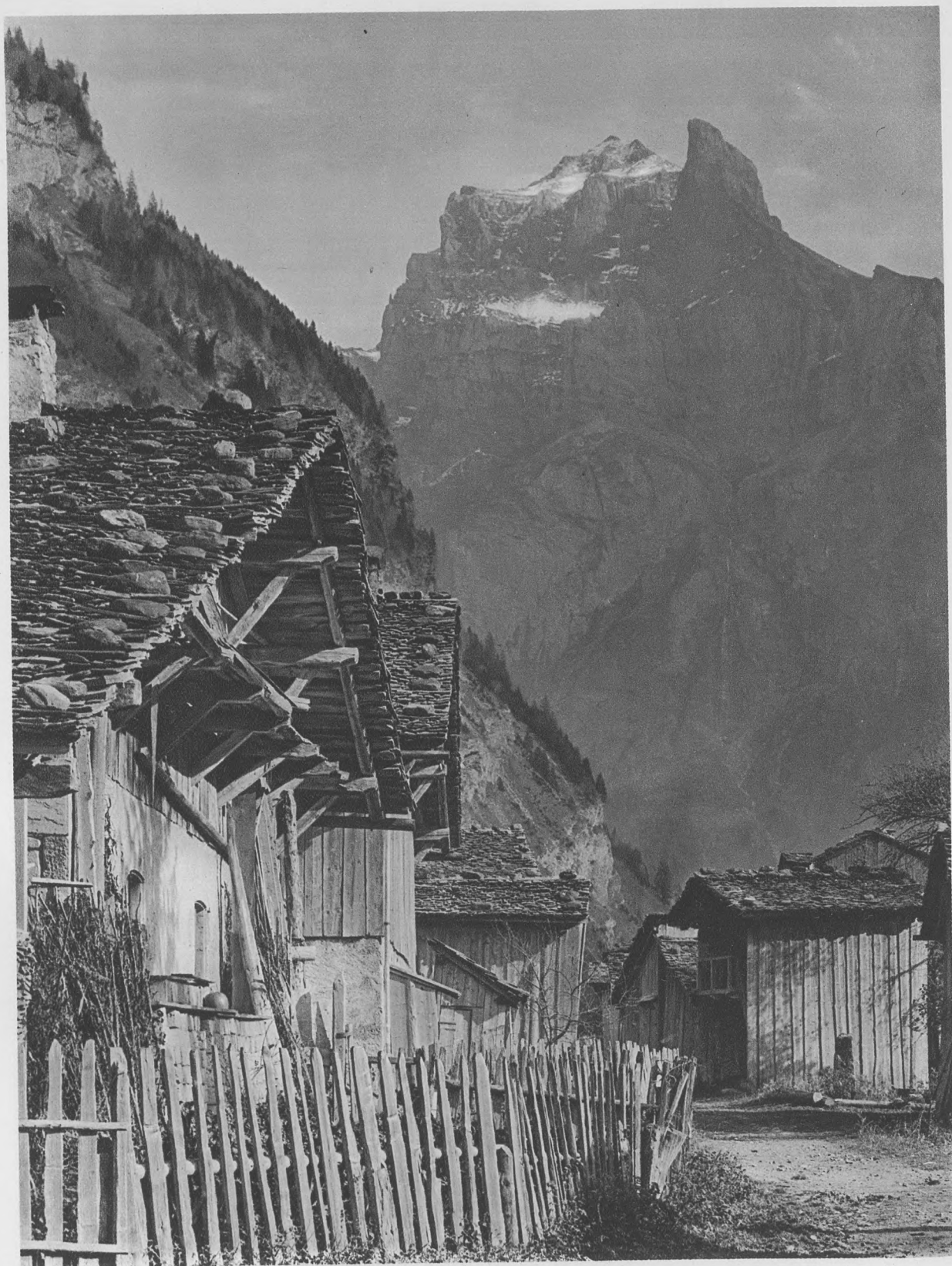


Ferme près de Thonon-les-Bains

Farm near Thonon-les-Bains

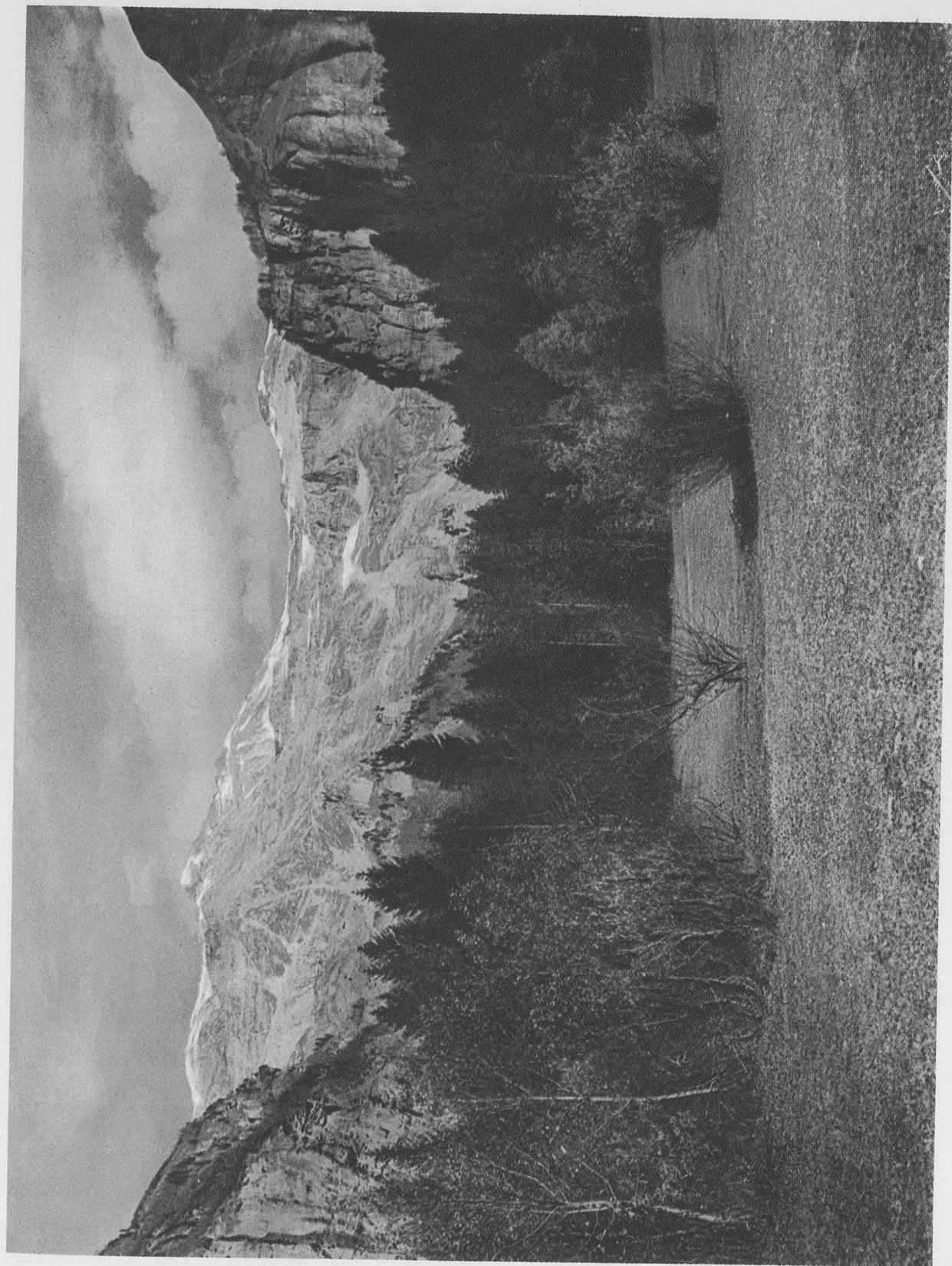
Bauernhof bei Thonon-les-Bains

Cortijo o finca rústica cerca de Thonon-les-Bains

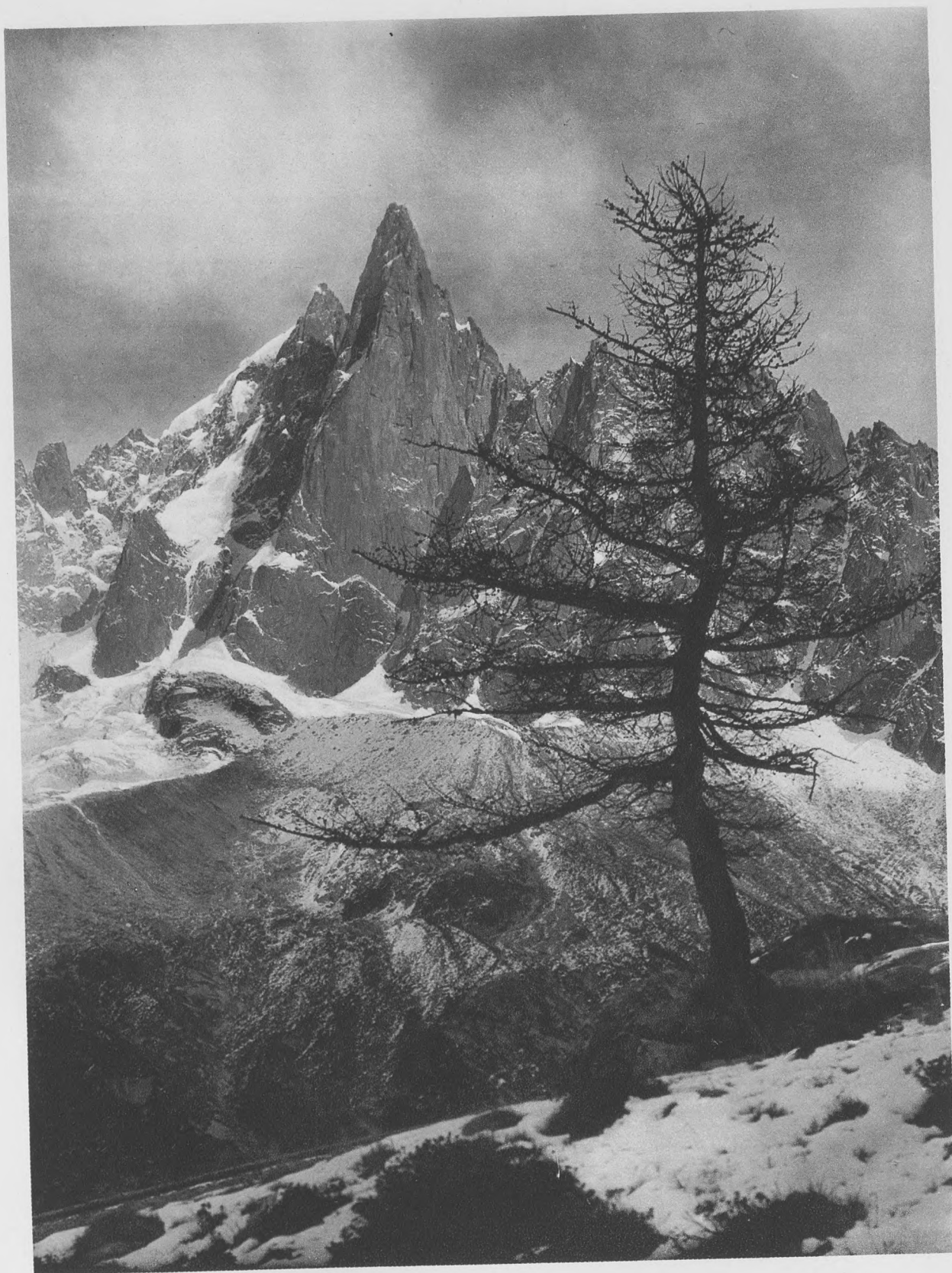


Hameau près de Sixt
Village near Sixt

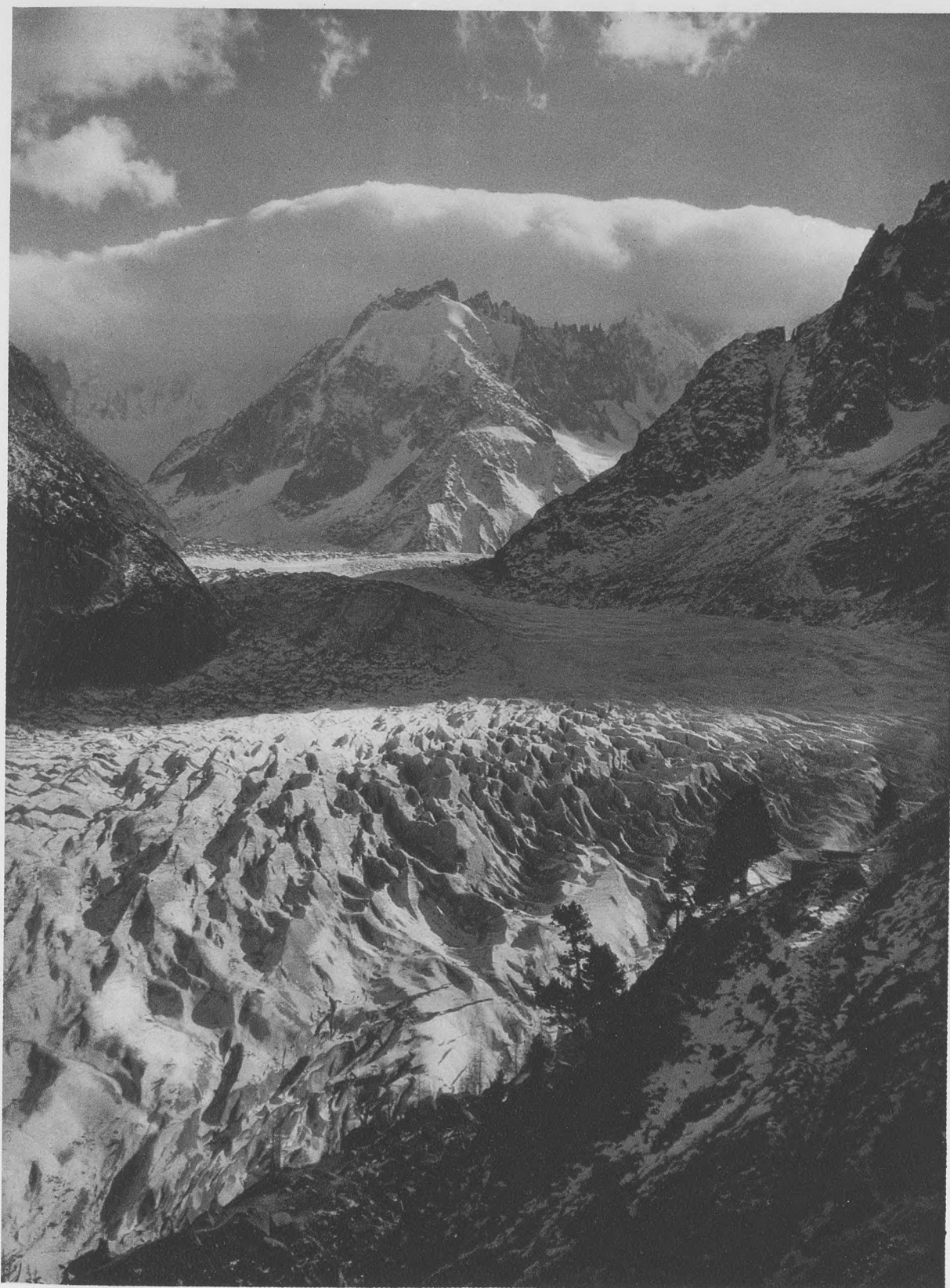
Dörfchen bei Sixt
Aldea cerca de Sixt



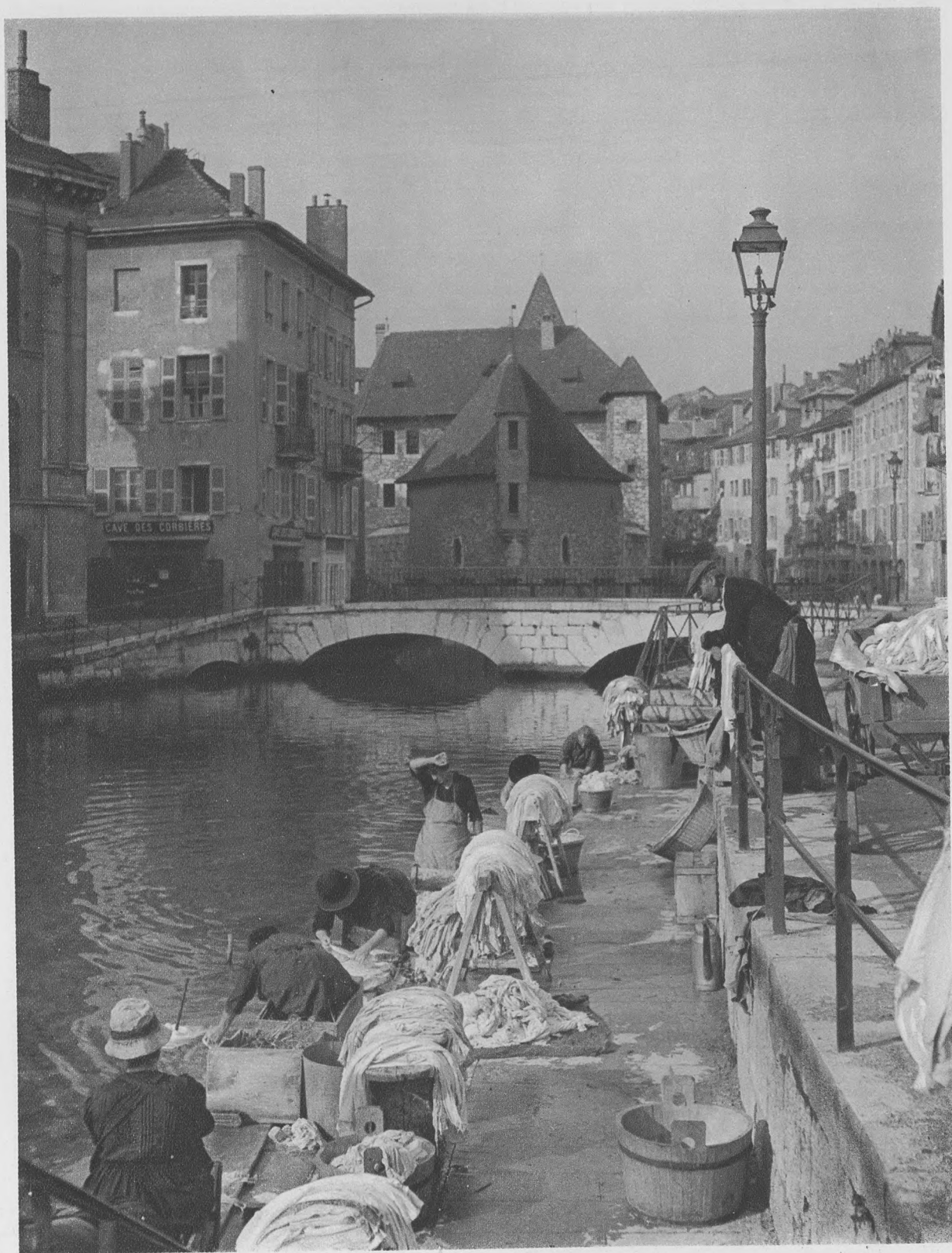
Cirque du Fer-à-Cheval



Aiguille du Dru



La Mer de Glace



Annecy. Le canal du Thiou

Annecy. Thiou Canal

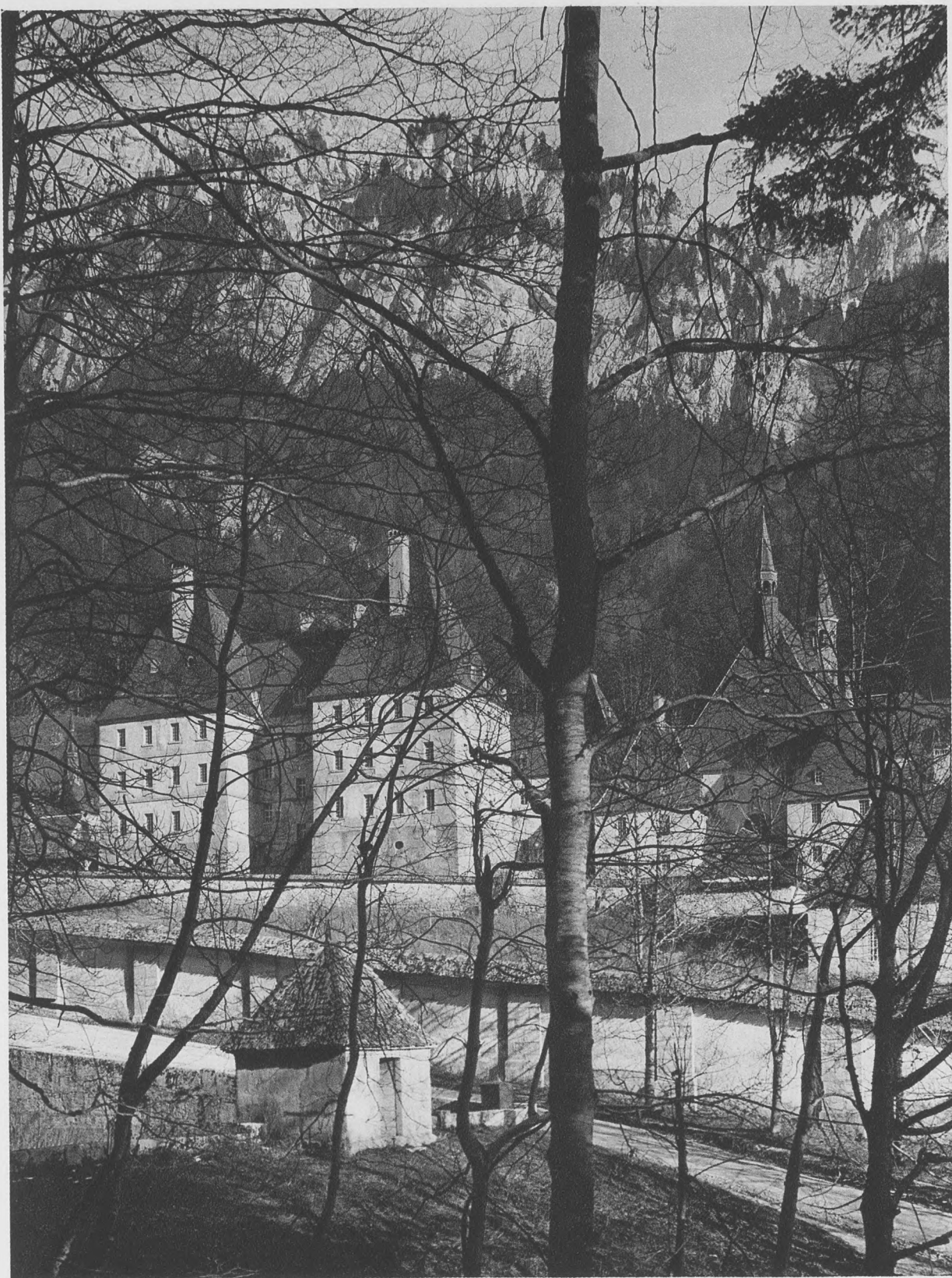
Annecy. Am Thiou-Kanal

El canal de Thiou en Annecy

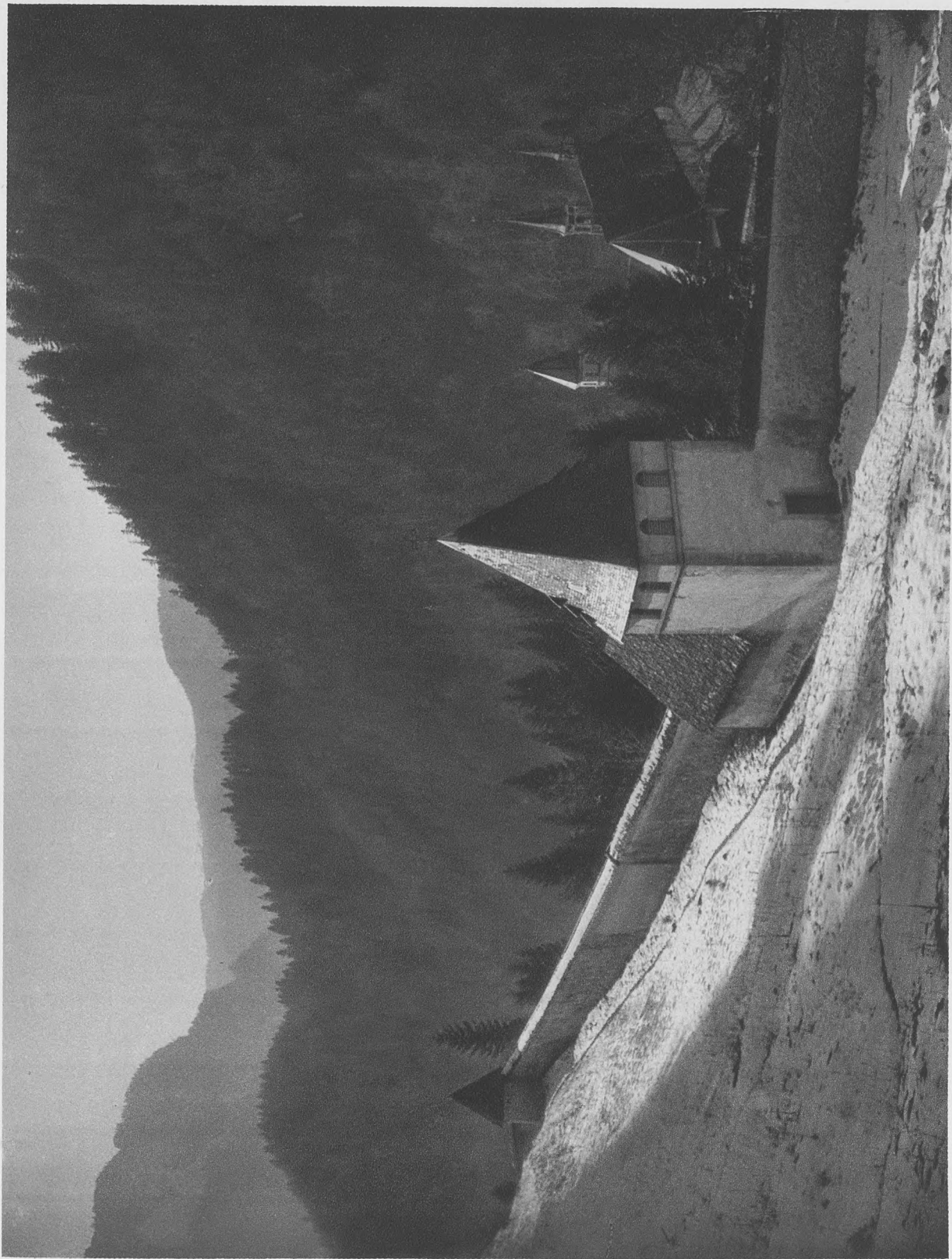


Le lac d'Annecy
Lake of Annecy

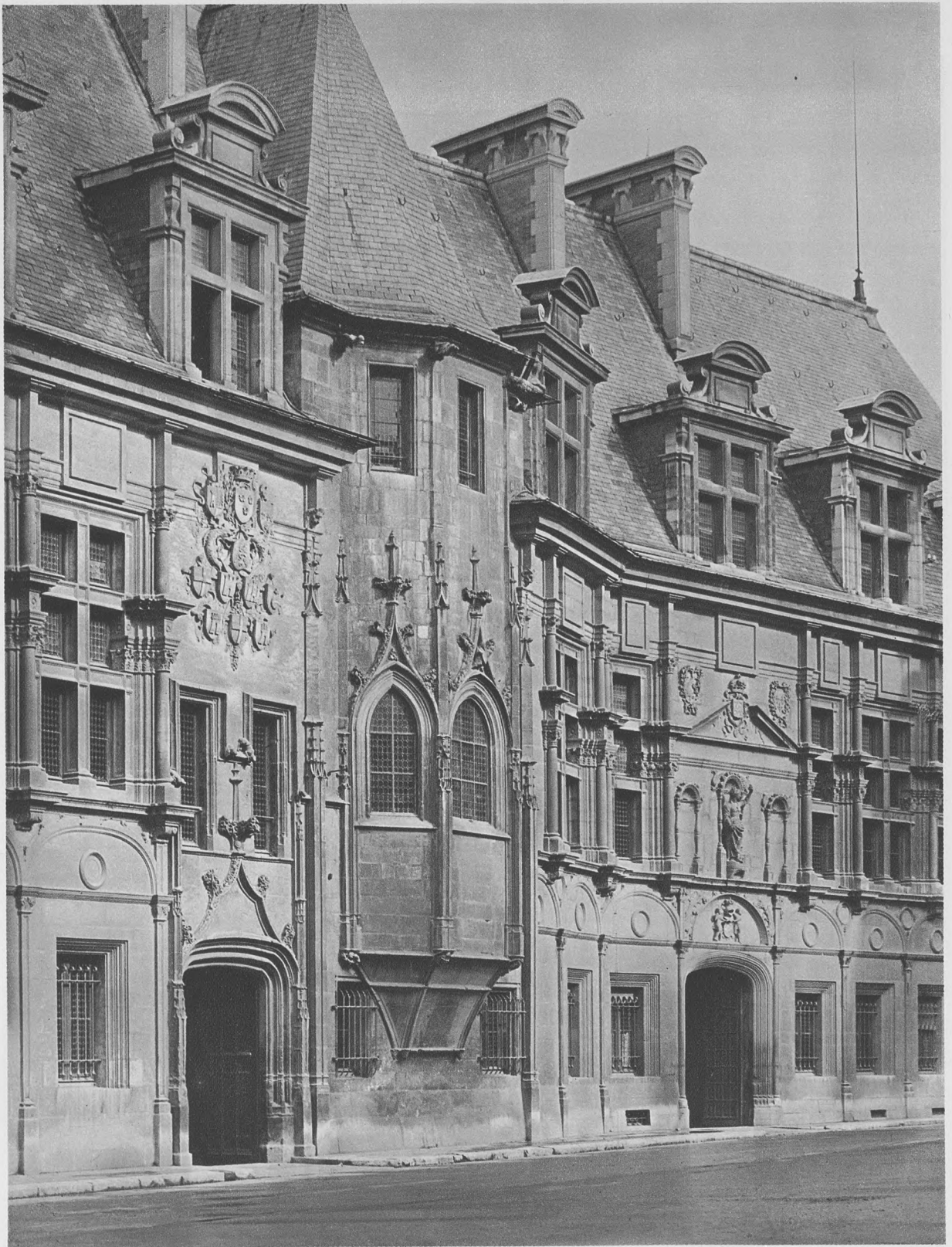
Der See von Annecy
Lago de Annecy



La Grande-Chartreuse



La Grande - Chartreuse



Grenoble. Palais de justice
Grenoble. The Palace of Justice

Grenoble. Justizpalast
El palacio de Justicia en Grenoble



Château de Vizille. Intérieur
Château de Vizille. Interior

Schloß Vizille. Intérieur
Interior del castillo de Vizille



Col du Lautaret



Briançon



Embrun. Vue de la Promenade du Roi

Embrun. View from the Promenade du Roi

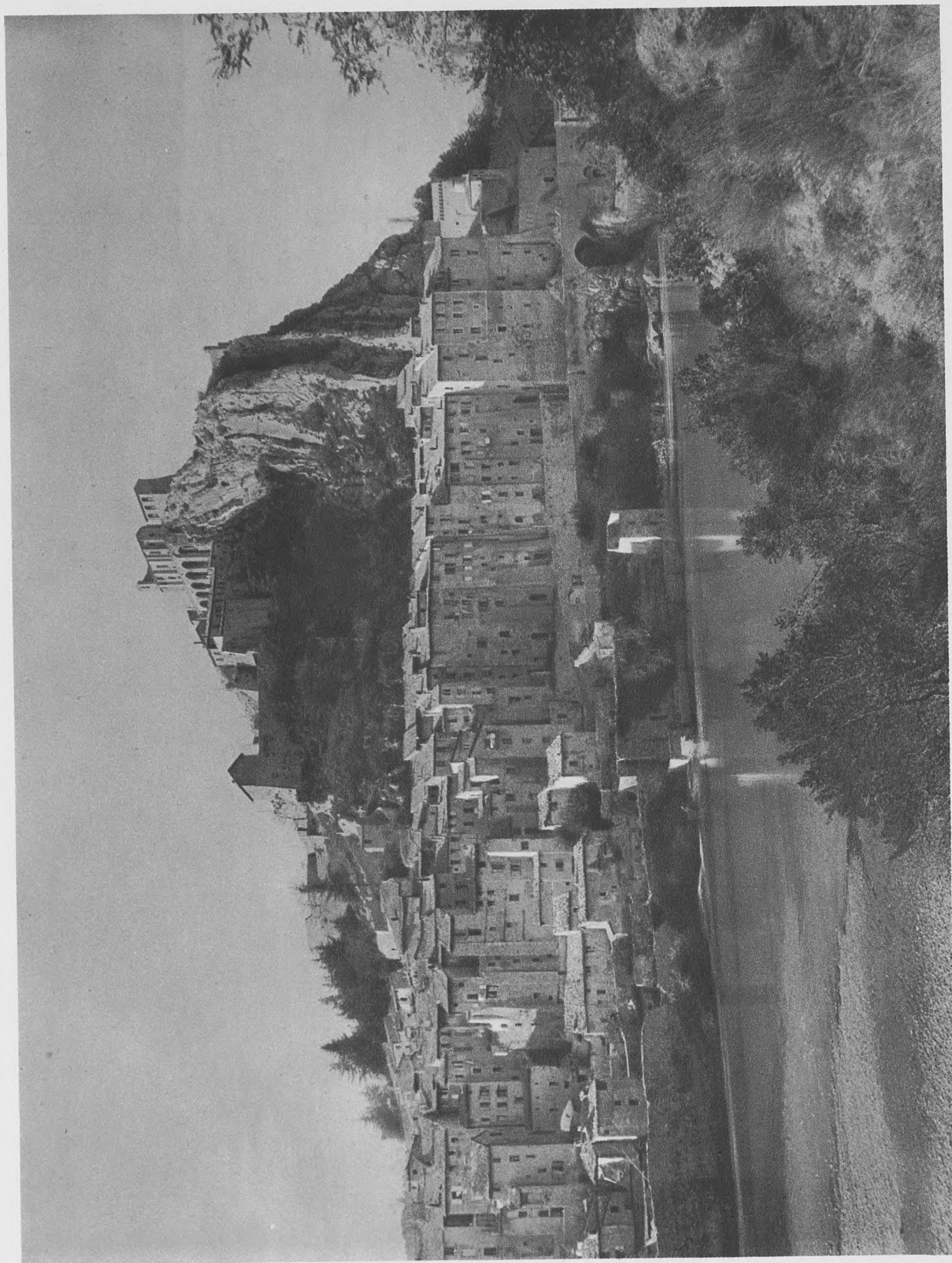
Embrun. Aussicht von der Promenade du Roi

El Paseo del Rey en Embrun



Embrun. Portail de l'église
Embrun. Church Portal

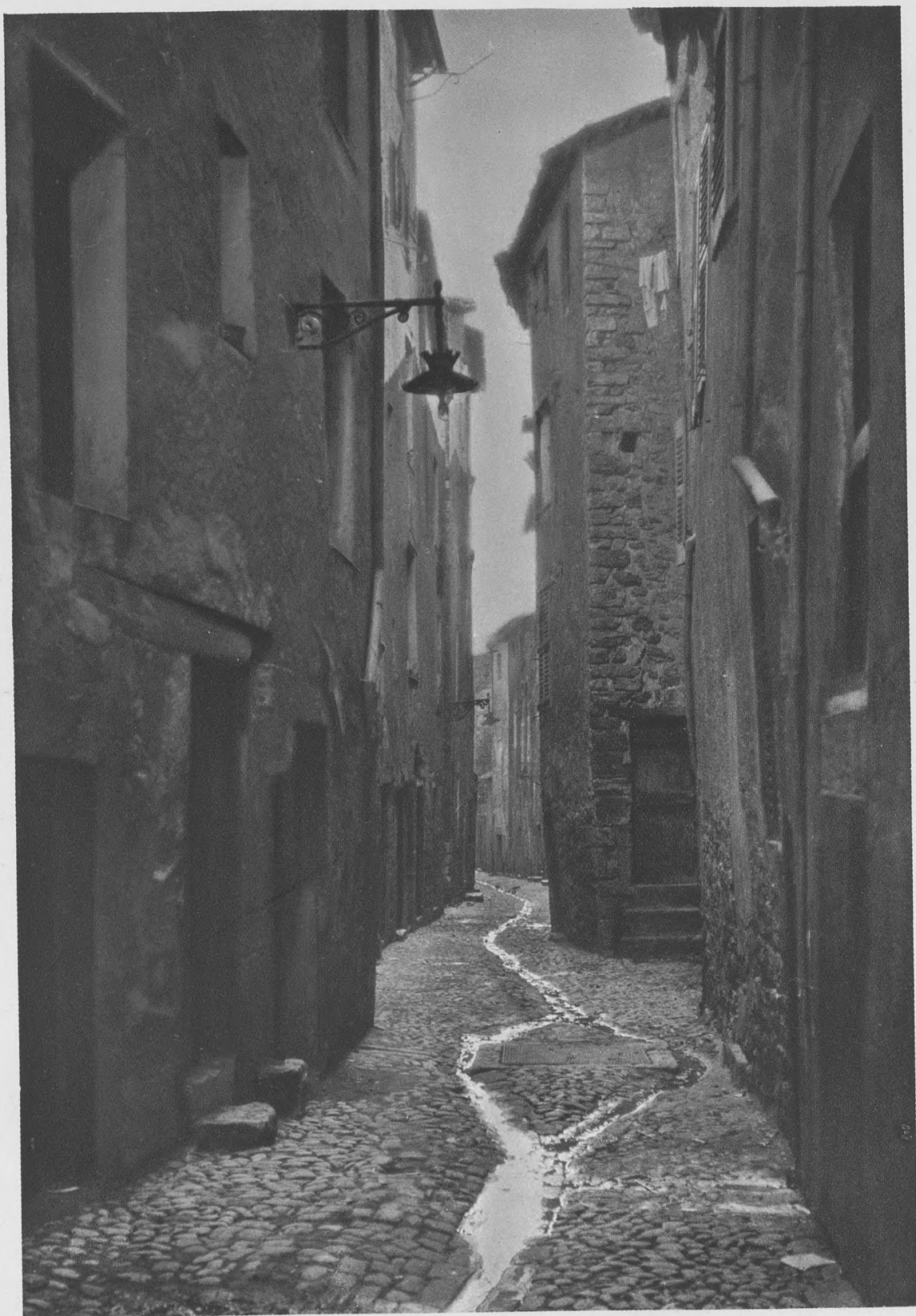
Embrun. Portal der Kirche
Embrun. Portal de la iglesia



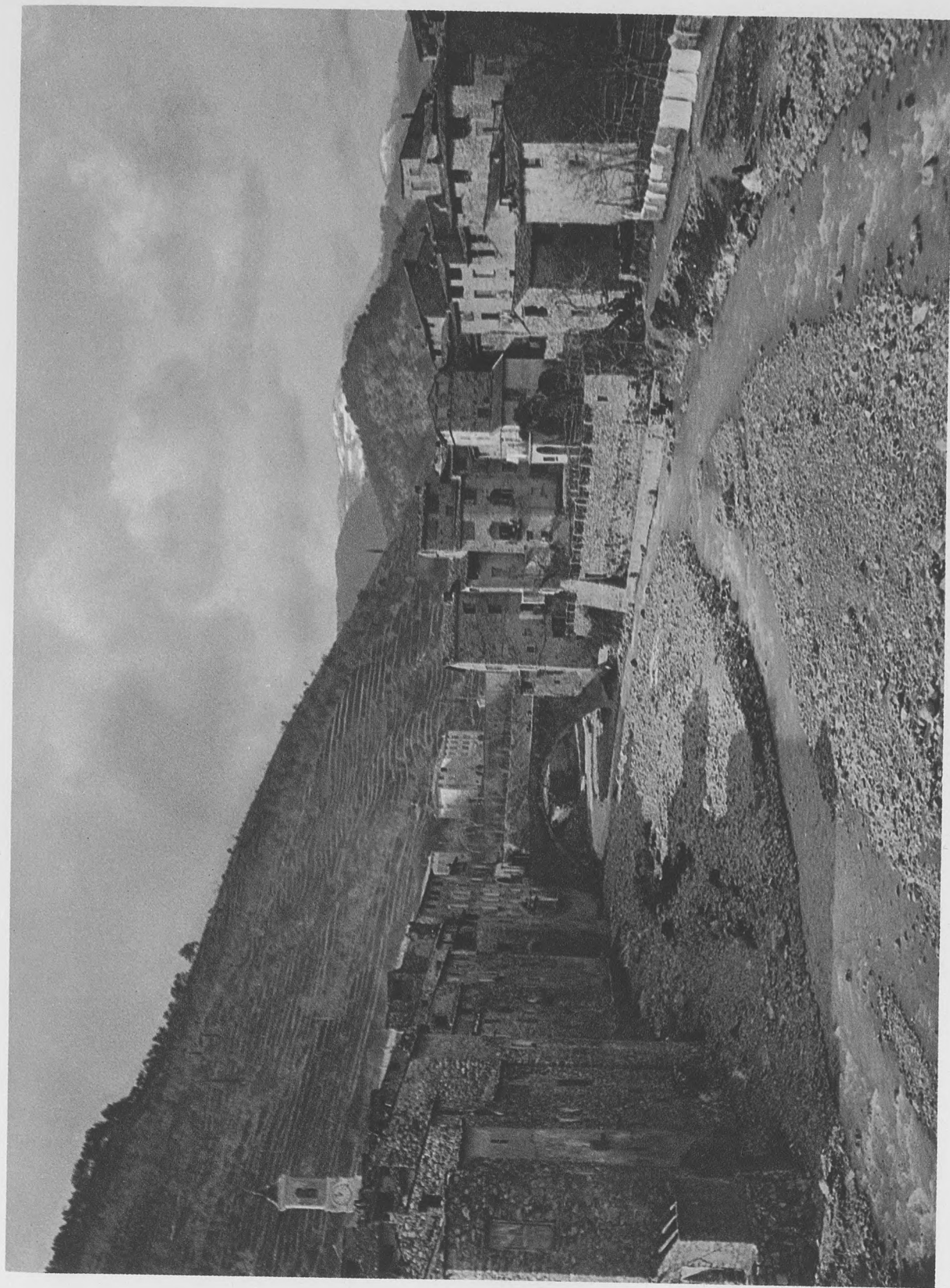
Sisteron



Sisteron



Draguignan

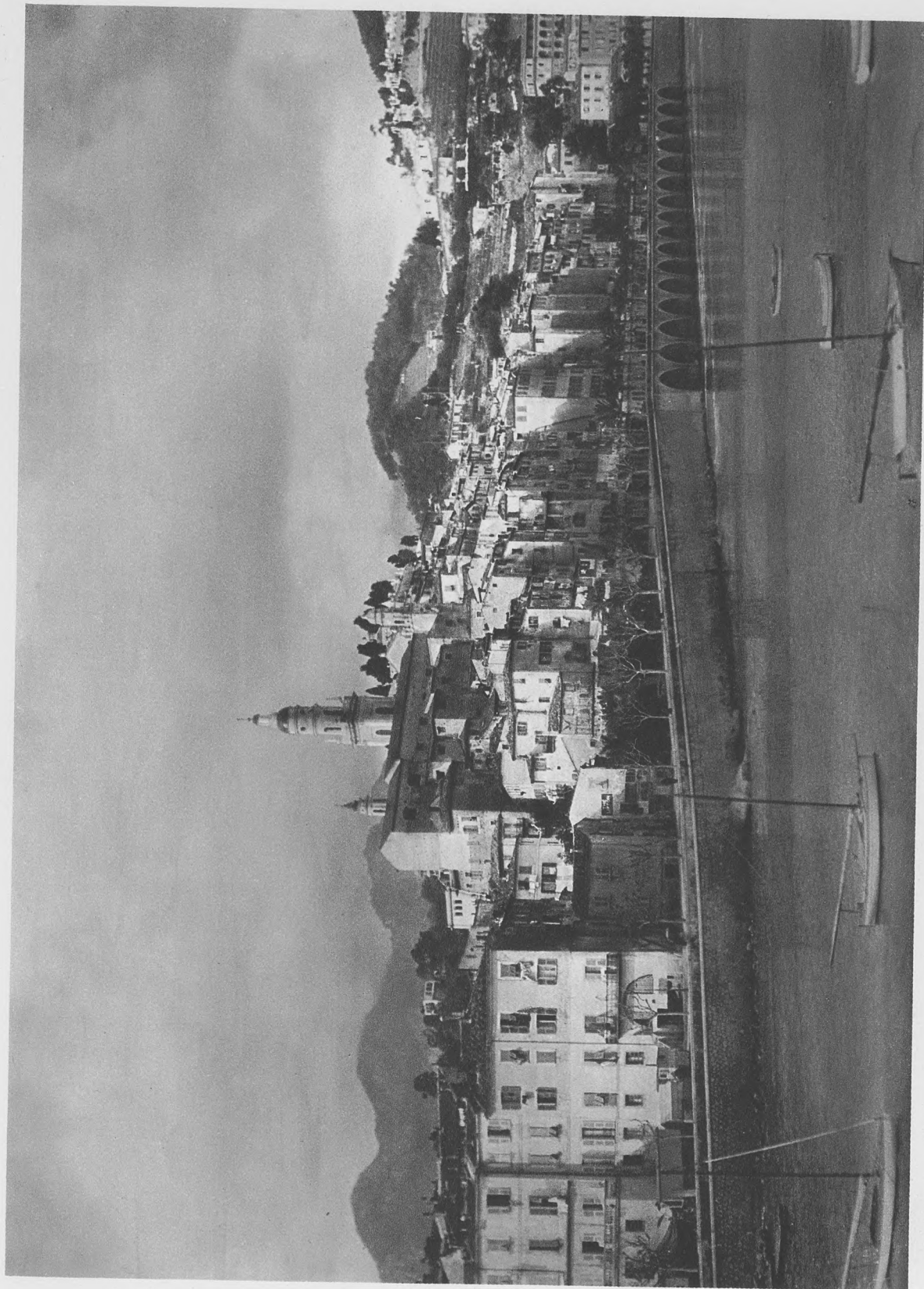


L'Escarène



Der Felsen von Monaco
El Peñasco de Mónaco

Le Rocher de Monaco
The Rock of Monaco



Menton

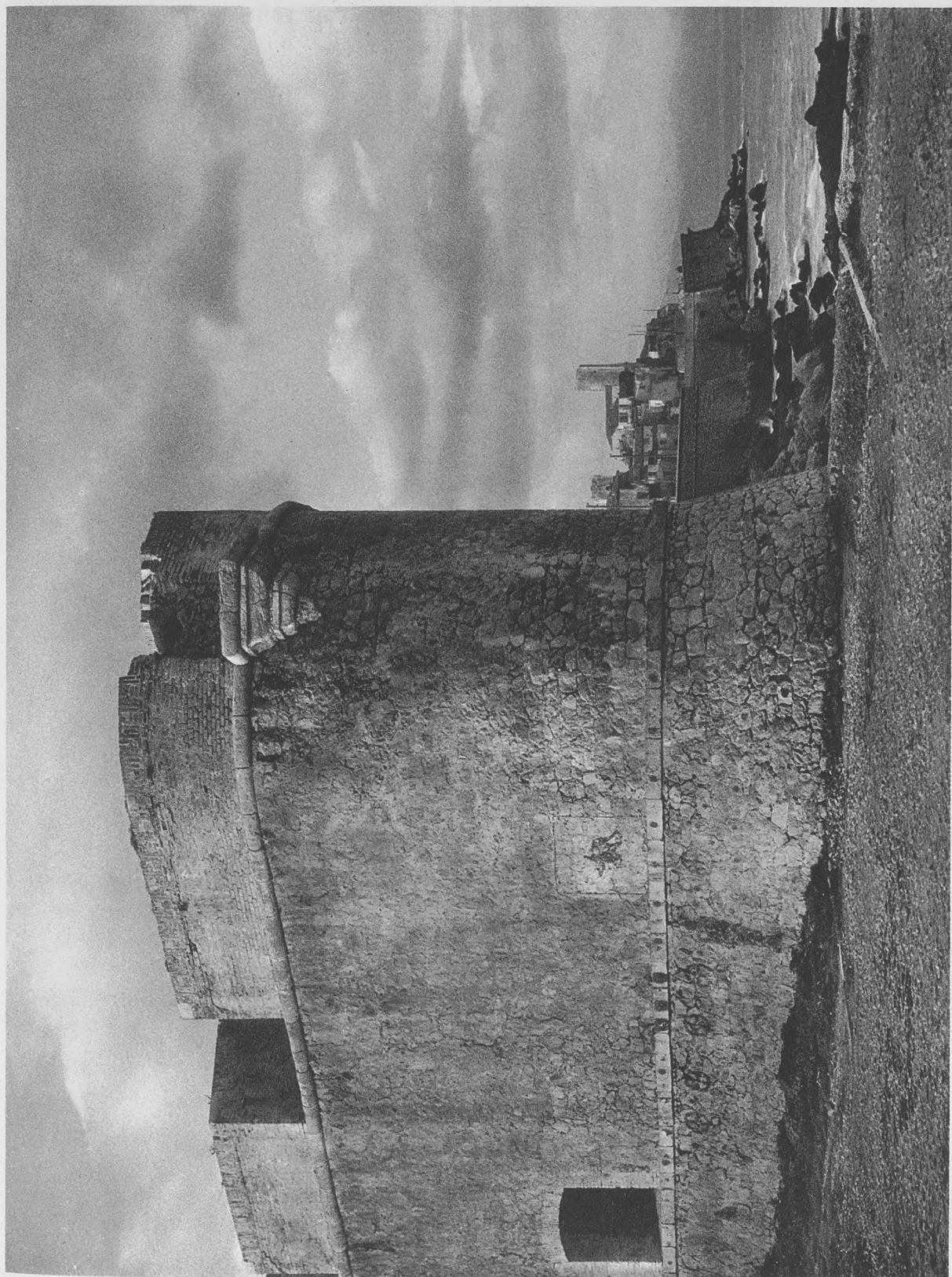


Nizza. Quai des États-Unis

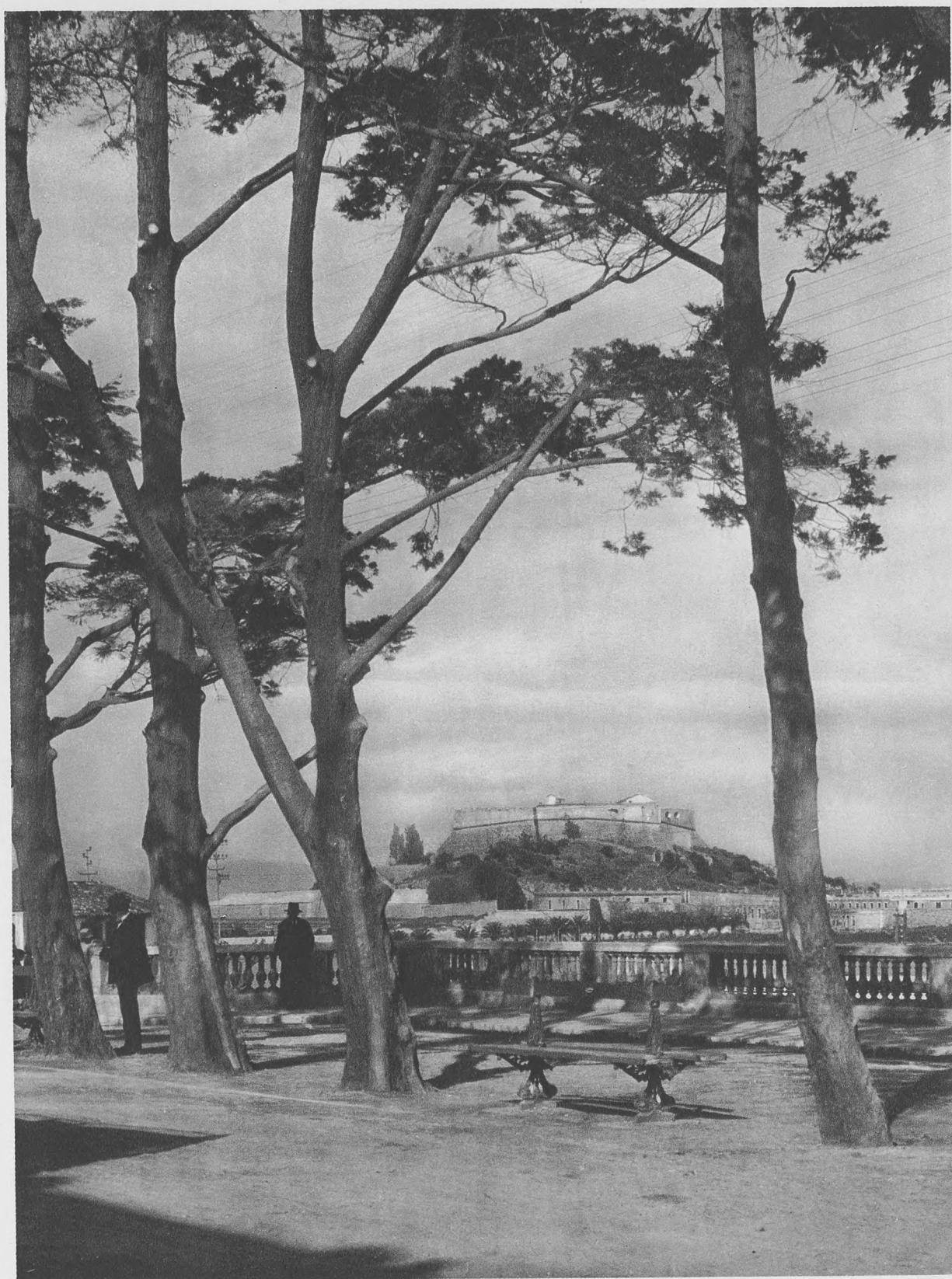
Niza. Quai de los Estados Unidos

Nice. Quai des États-Unis

Nice. Quai des États-Unis



Antibes



Antibes



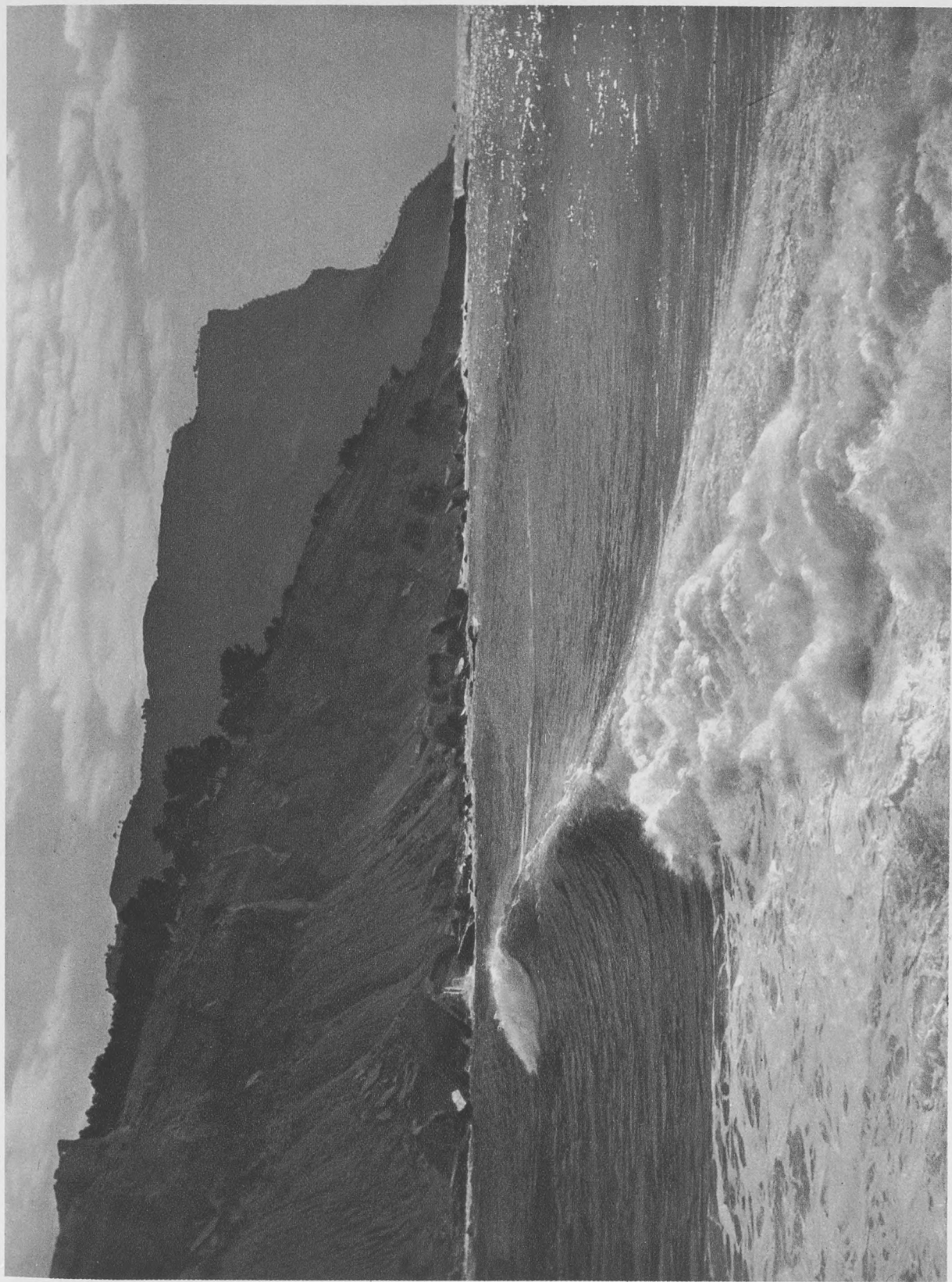
Toulon. Portail de l'hôtel de ville
Toulon. Doorway of the Town Hall

Toulon. Portal des Rathauses
Portal del Ayuntamiento de Toulon



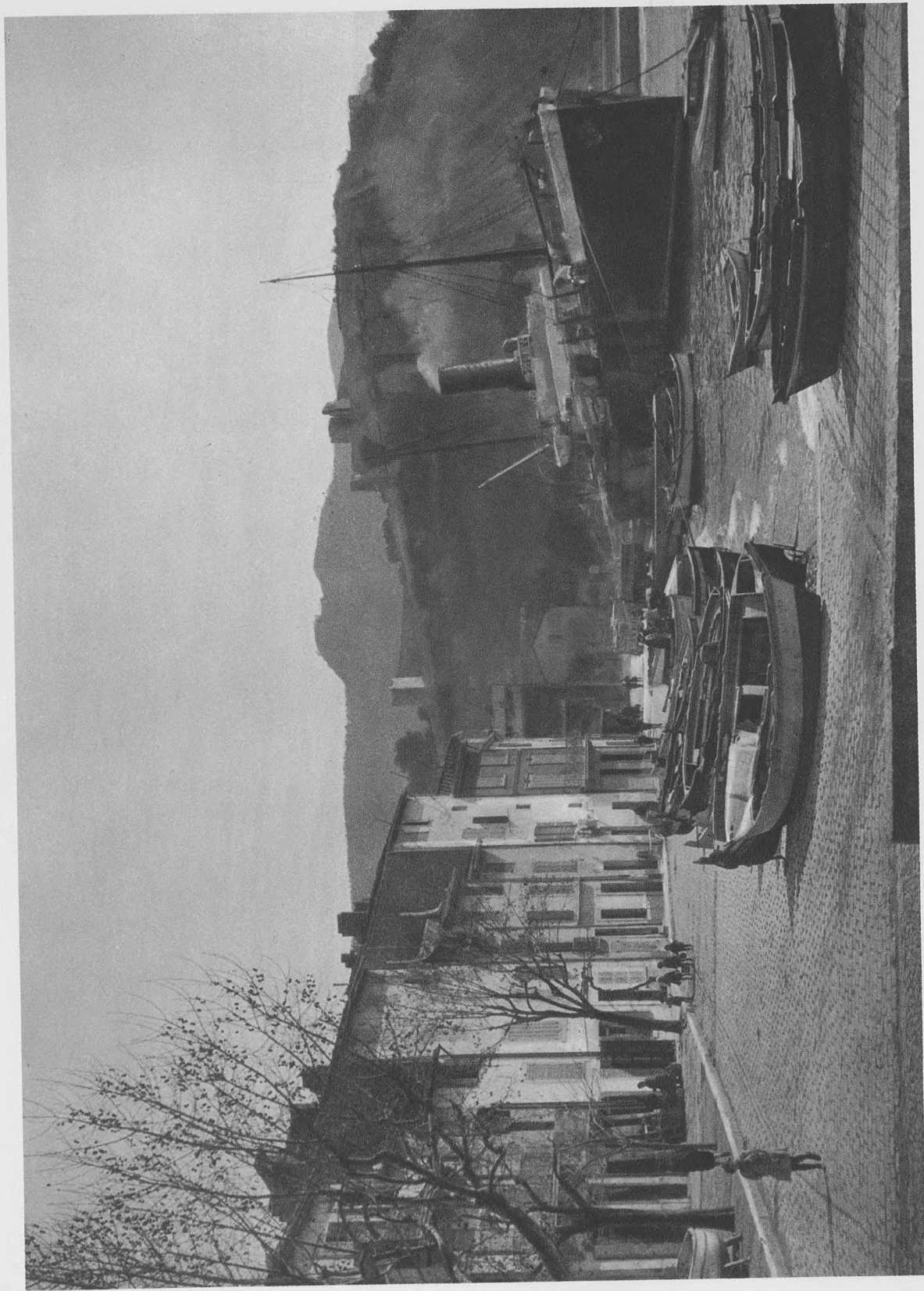
Ile Saint-Honorat. Le château fort
Isle of Saint-Honorat. The Château fort

Insel Saint-Honorat. Das Château fort
La iglesia de Saint Honorat con la fortaleza



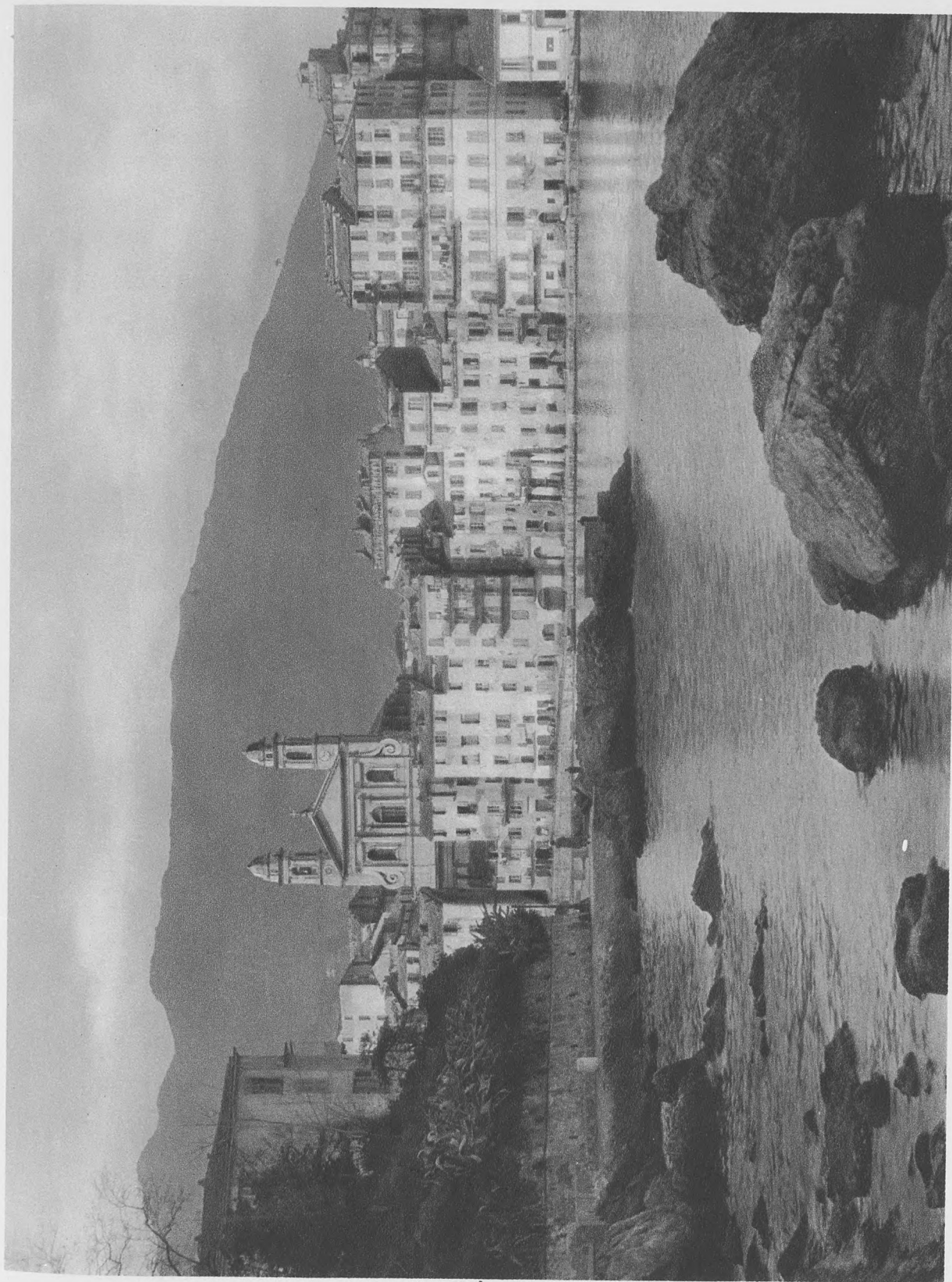
Le littoral à Cassis
The Coast near Cassis

Die Küste bei Cassis
La costa cerca de Cassis

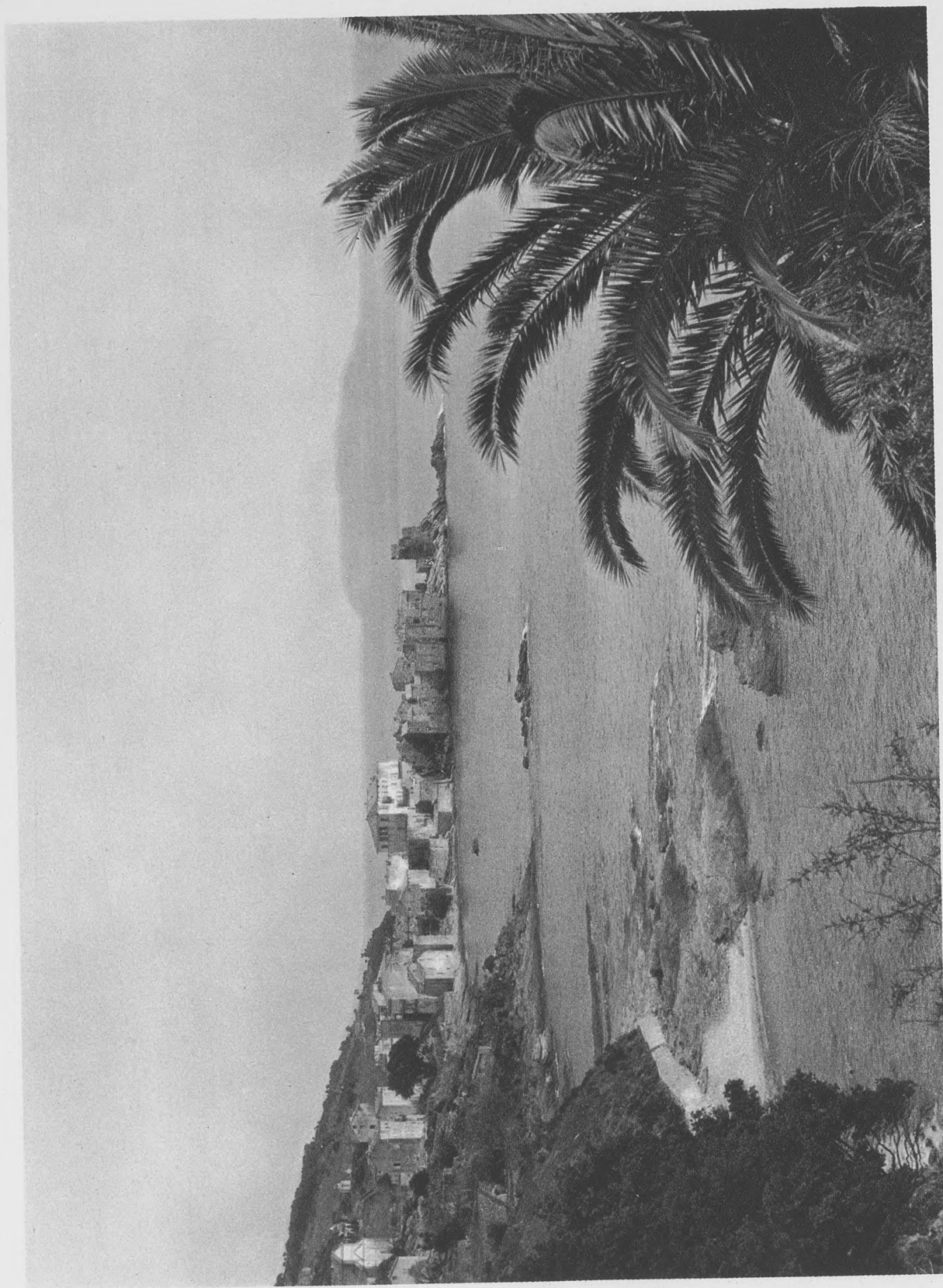


Der Hafen von Cassis
El puerto de Cassis

Le port de Cassis
The Port of Cassis



Bastia



Erbalunga



Vieille tour génoise près de Bastia
Ancient Genoese Tower near Bastia

Alter Genuesenturm bei Bastia
Antigua torre genovesa cerca de Bastia



Landschaft bei Zonza
Paisaje cerca de Zonza

Paysage près de Zonza
Landscape near Zonza



Col de Bavella



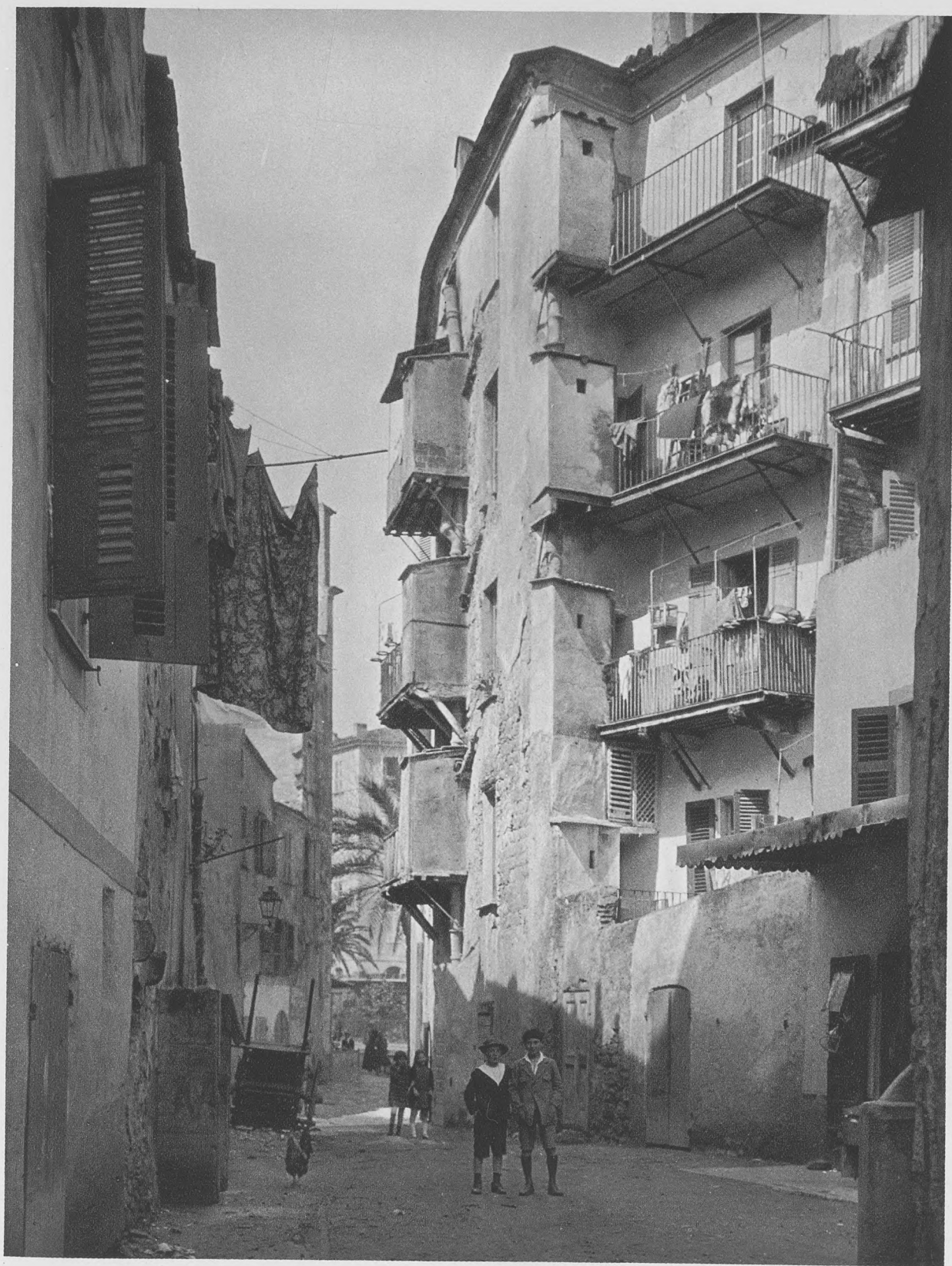
Bonifacio



Bonifacio



Bonifacio

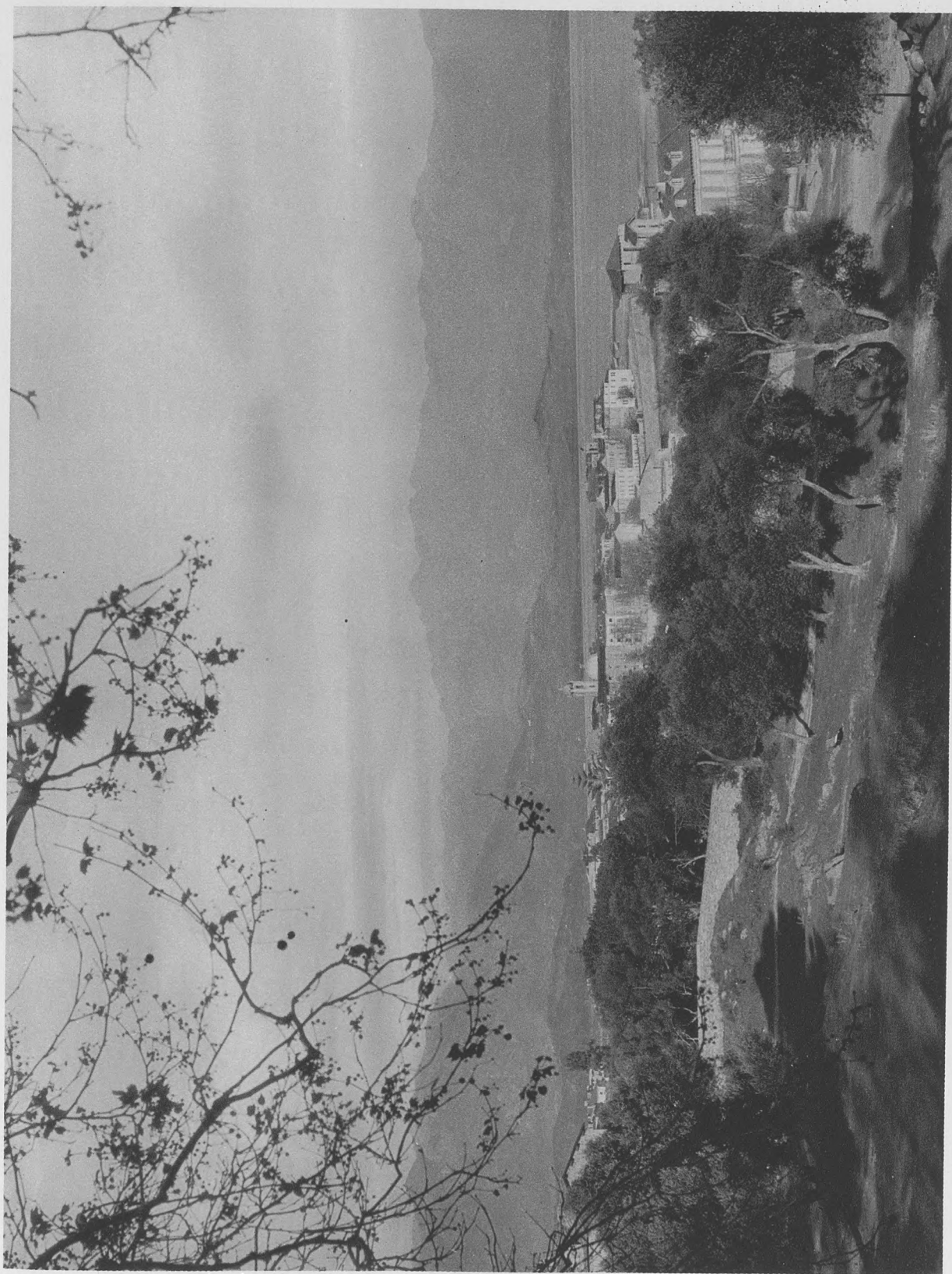


Ajaccio

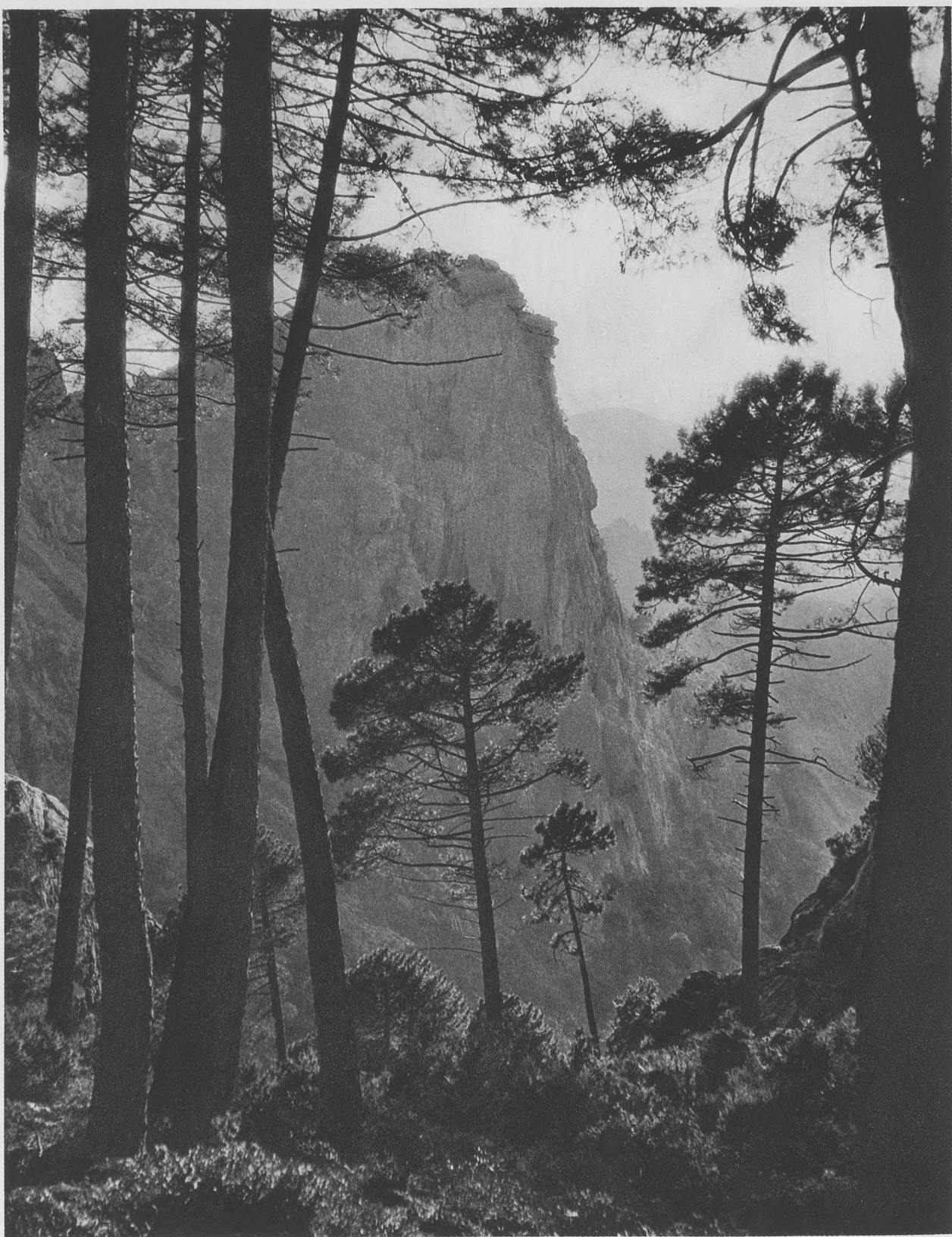


Der Golf von Ajaccio
El golfo de Ajaccio

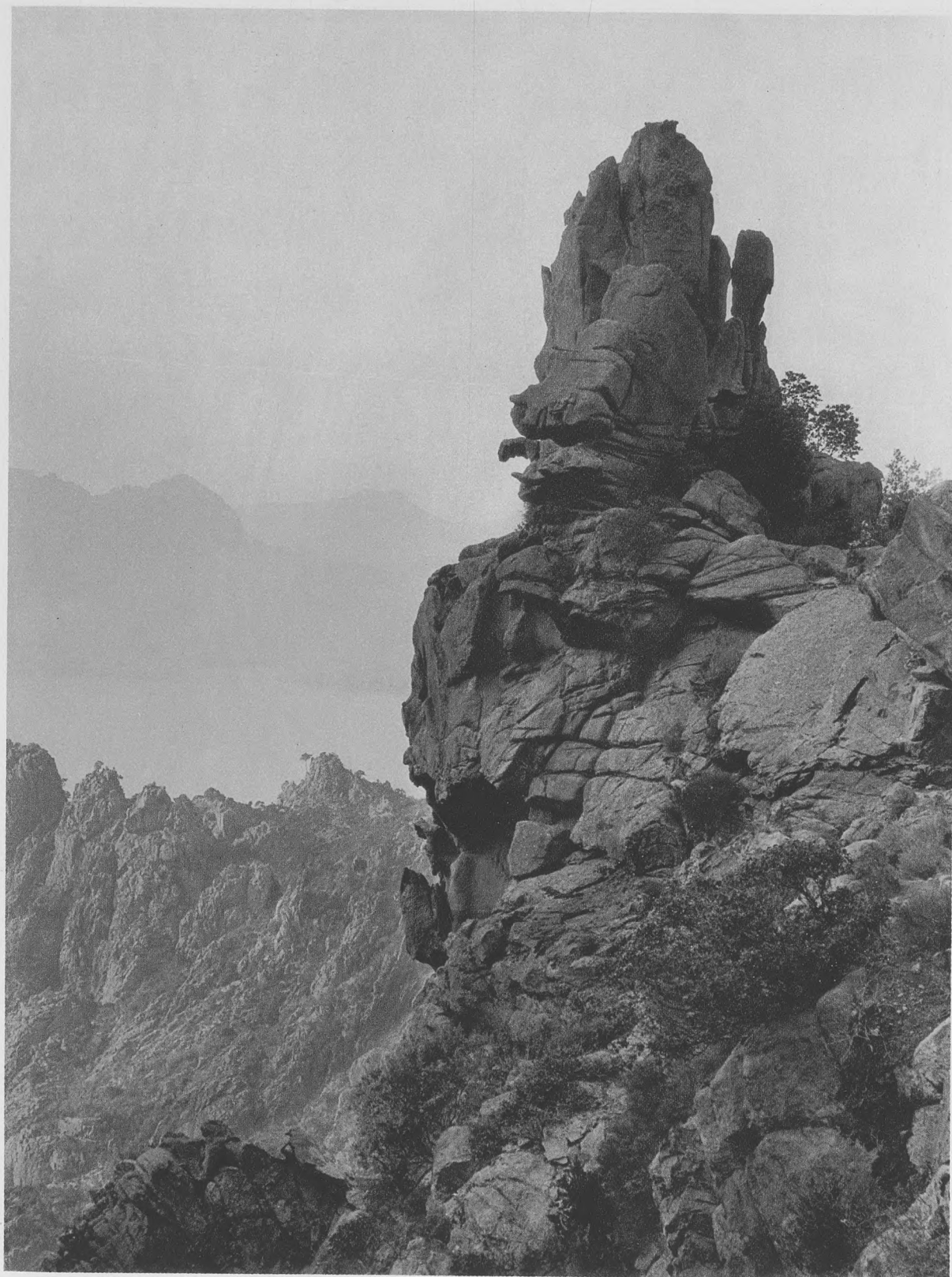
Le golfe d'Ajaccio
The Gulf of Ajaccio



Ajaccio



Calanche de Piana

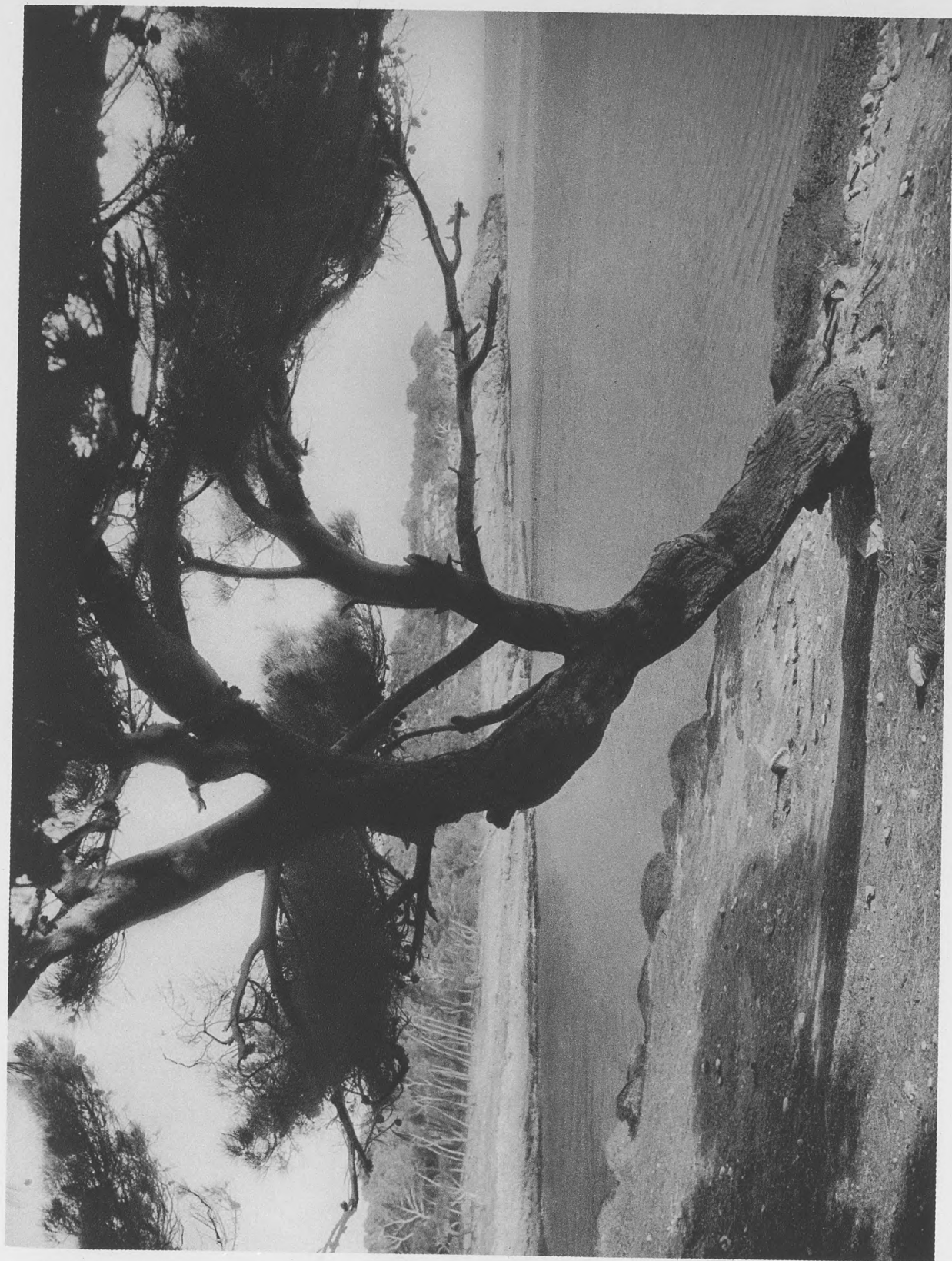


Calanche de Piana



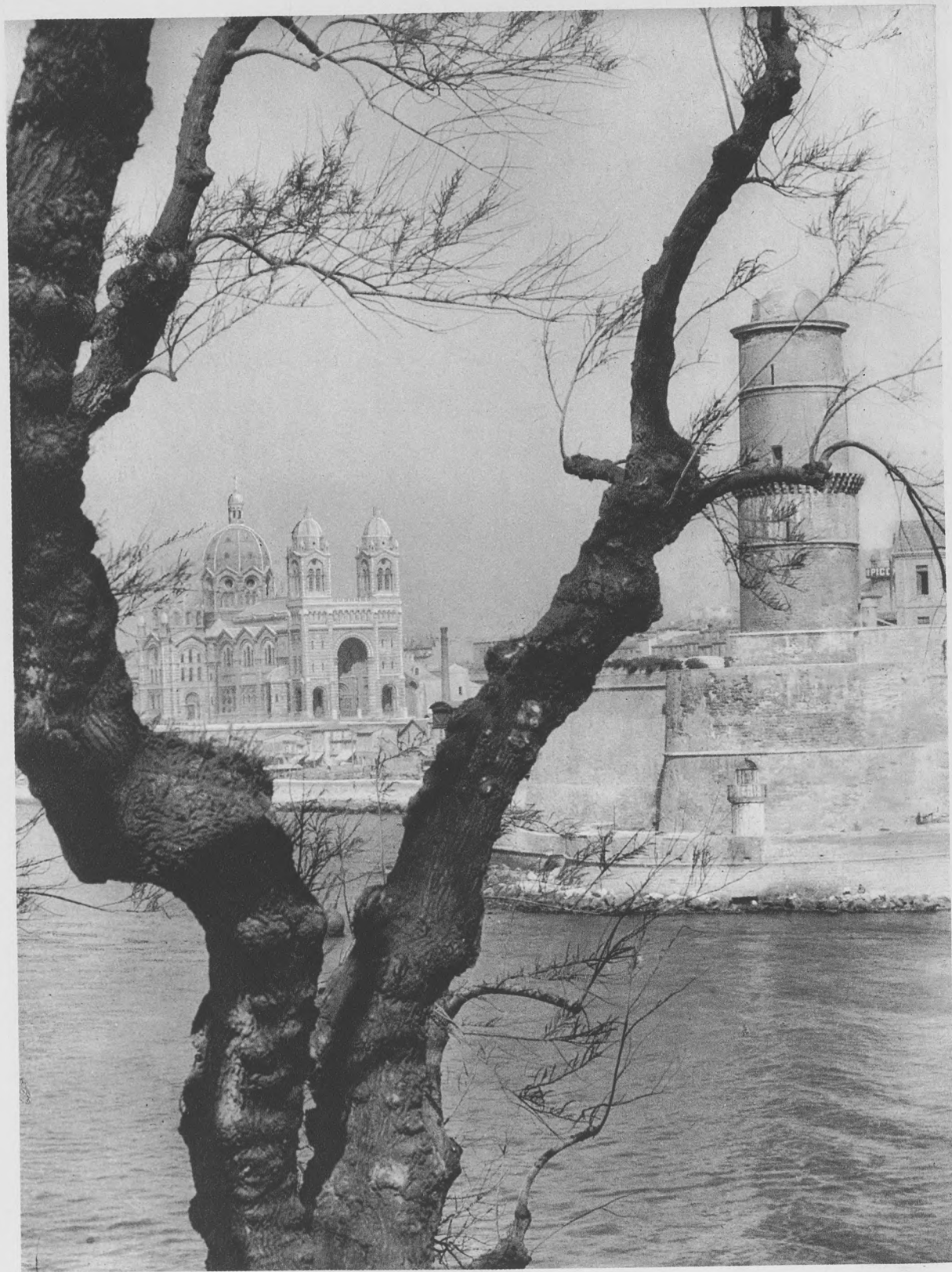
L'église de Piana
Piana, Church

Die Kirche von Piana
La iglesia de Piana



La côte à l'ouest de Marseille
The Coast west of Marseilles

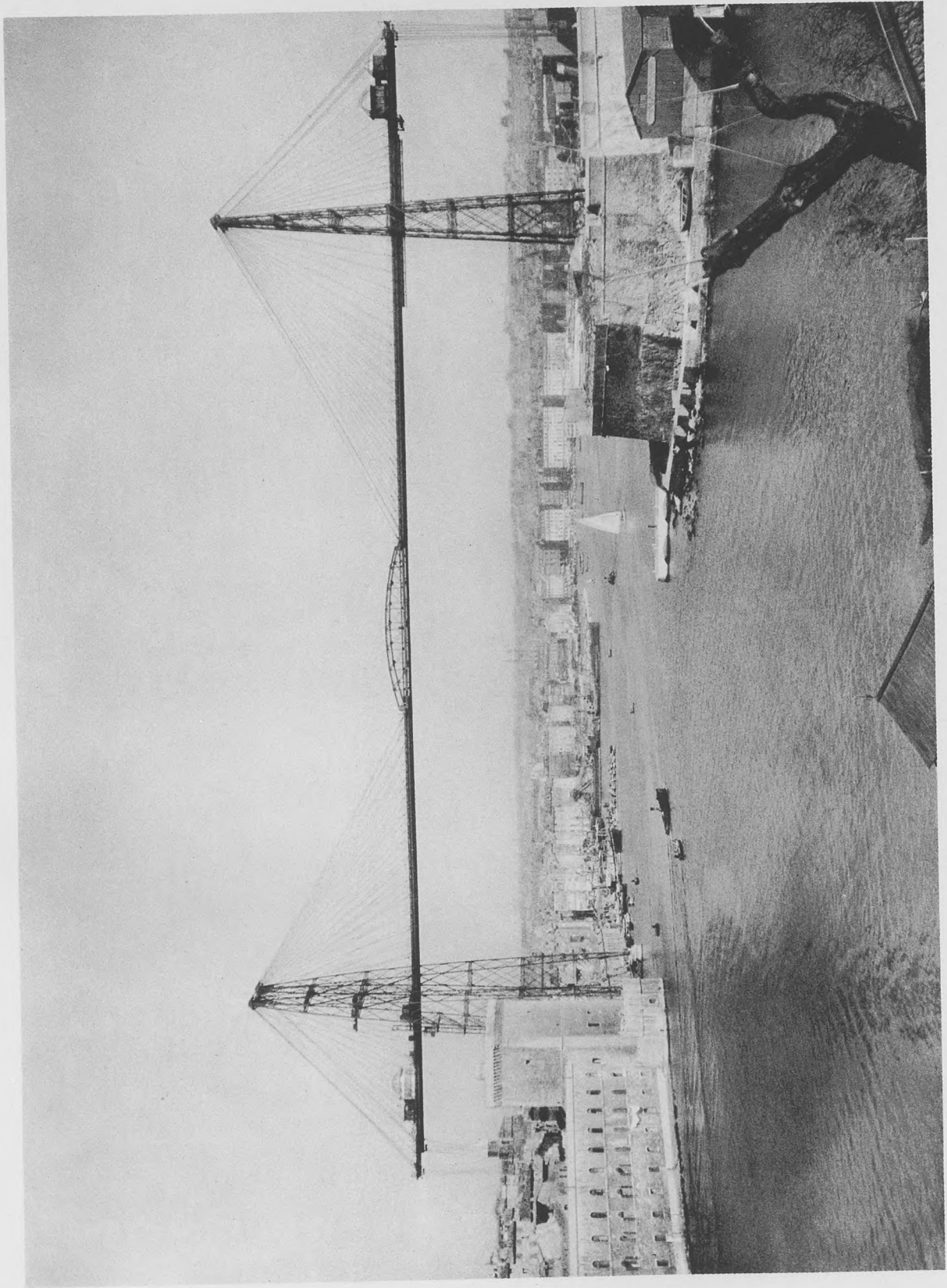
Die Küste westlich von Marseille
El litoral al occidente de Marsella



Marseille



Marseille



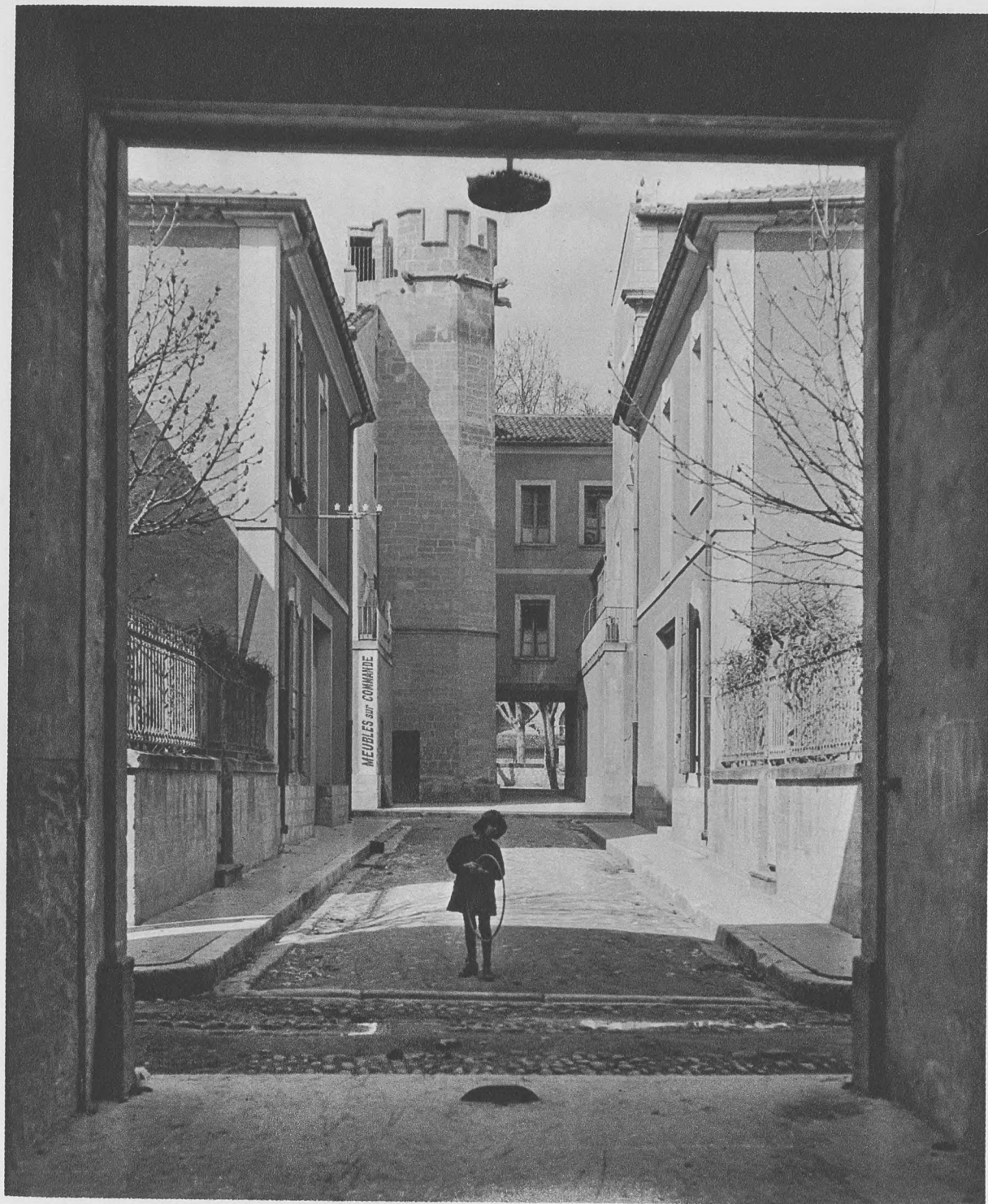
Marseille



Aix - en - Provence



Aix-en-Provence



Cavaillon



Der Aquädukt von Roquefavour
El aeneducto de Roquefavour

L'Aqueduc de Roquefavour
Roquefavour Aqueduct



Kleine Kirche bei Carpentras
Pequeña iglesia cerca de Carpentras

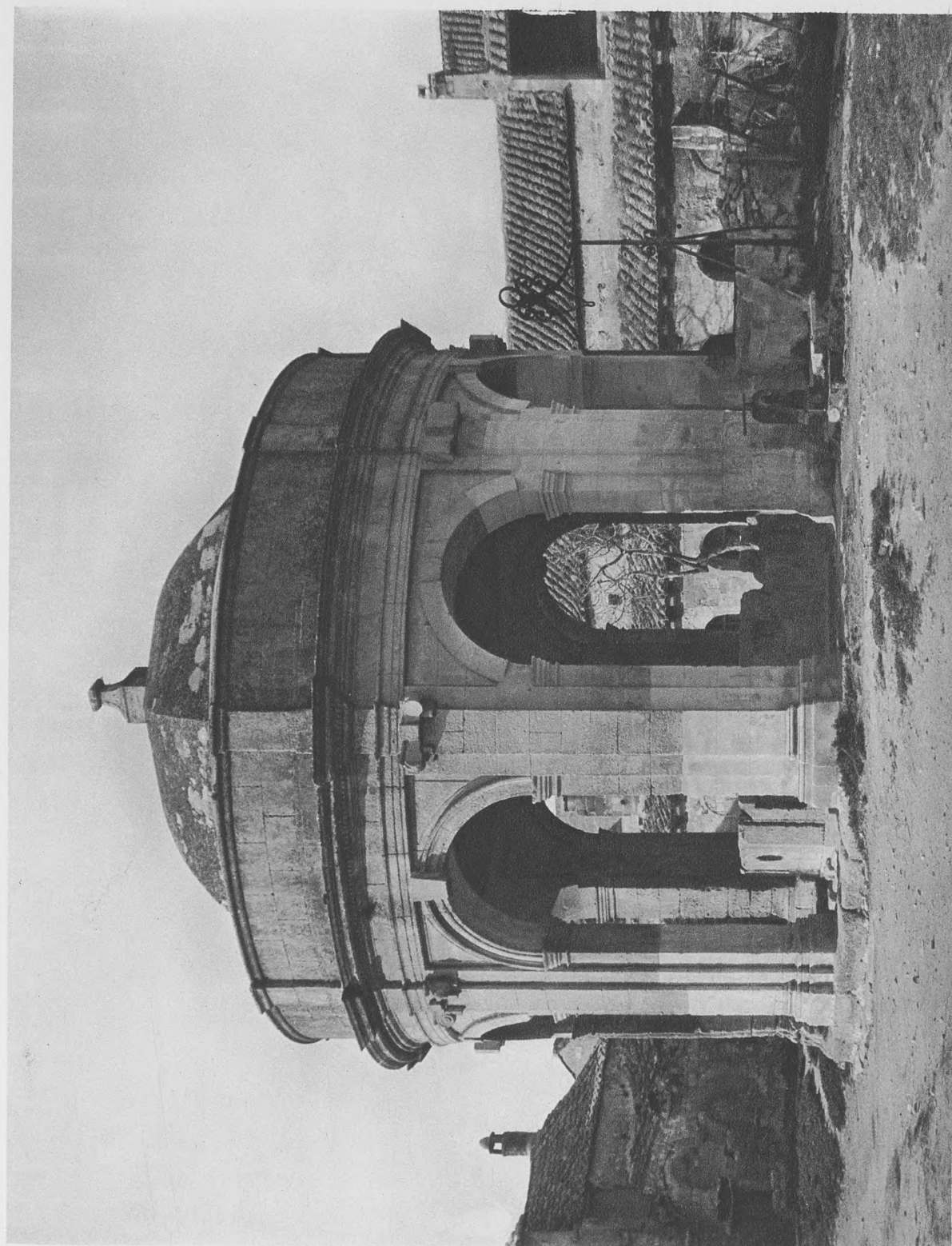
Petite église près de Carpentras
Small Church near Carpentras





Avignon





Villeneuve-lès-Avignon. Fontaine Saint-Jean

Villeneuve-lès-Avignon. Well of Saint-Jean

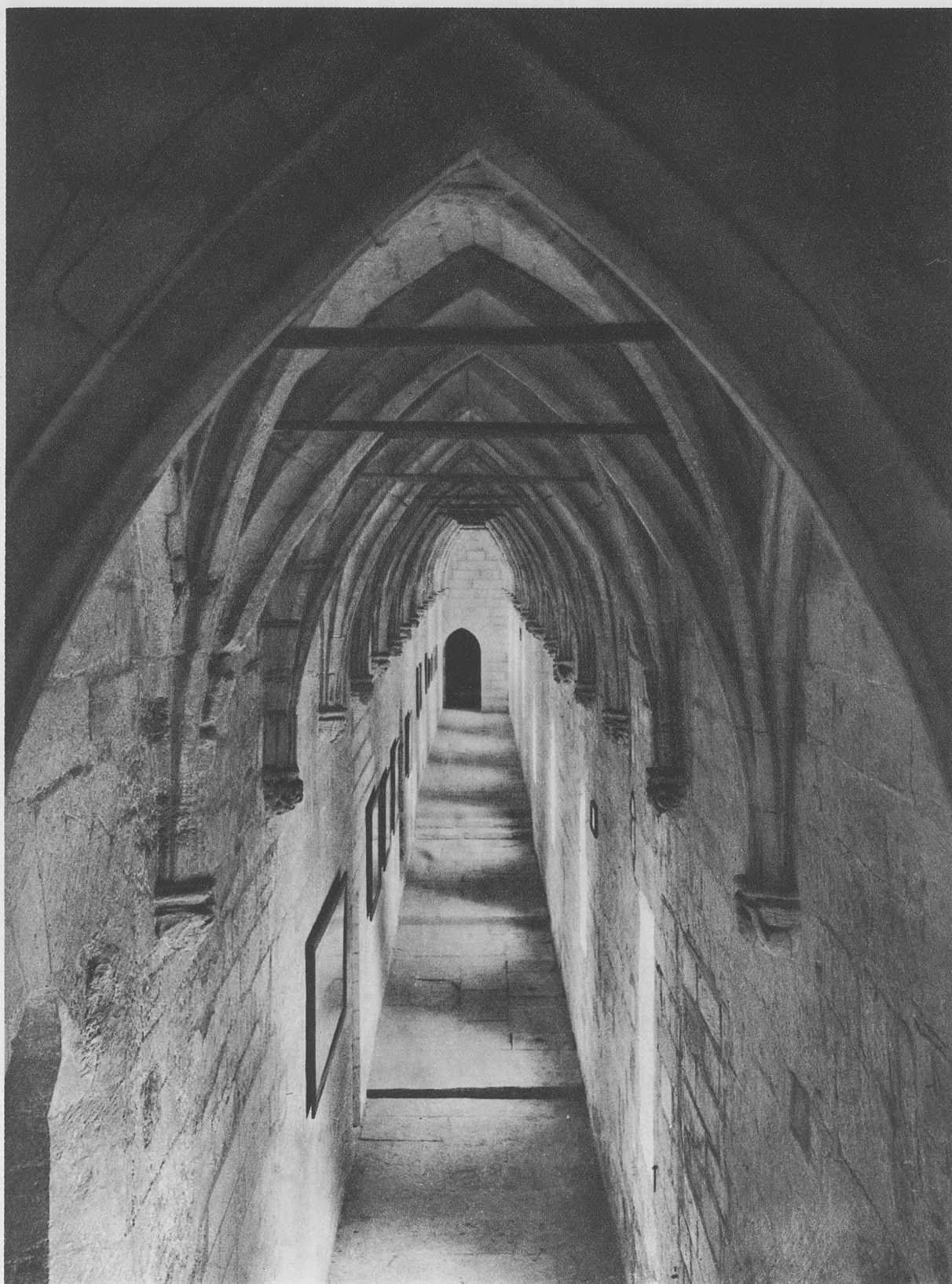
Villeneuve-lès-Avignon. Brunnen Saint-Jean

Villeneuve-lès-Avignon. La fuente de San Juan



Avignon. Palais des Papes
Avignon. Papal Palace

Avignon. Päpstlicher Palast
El palacio de los Papas en Avignon

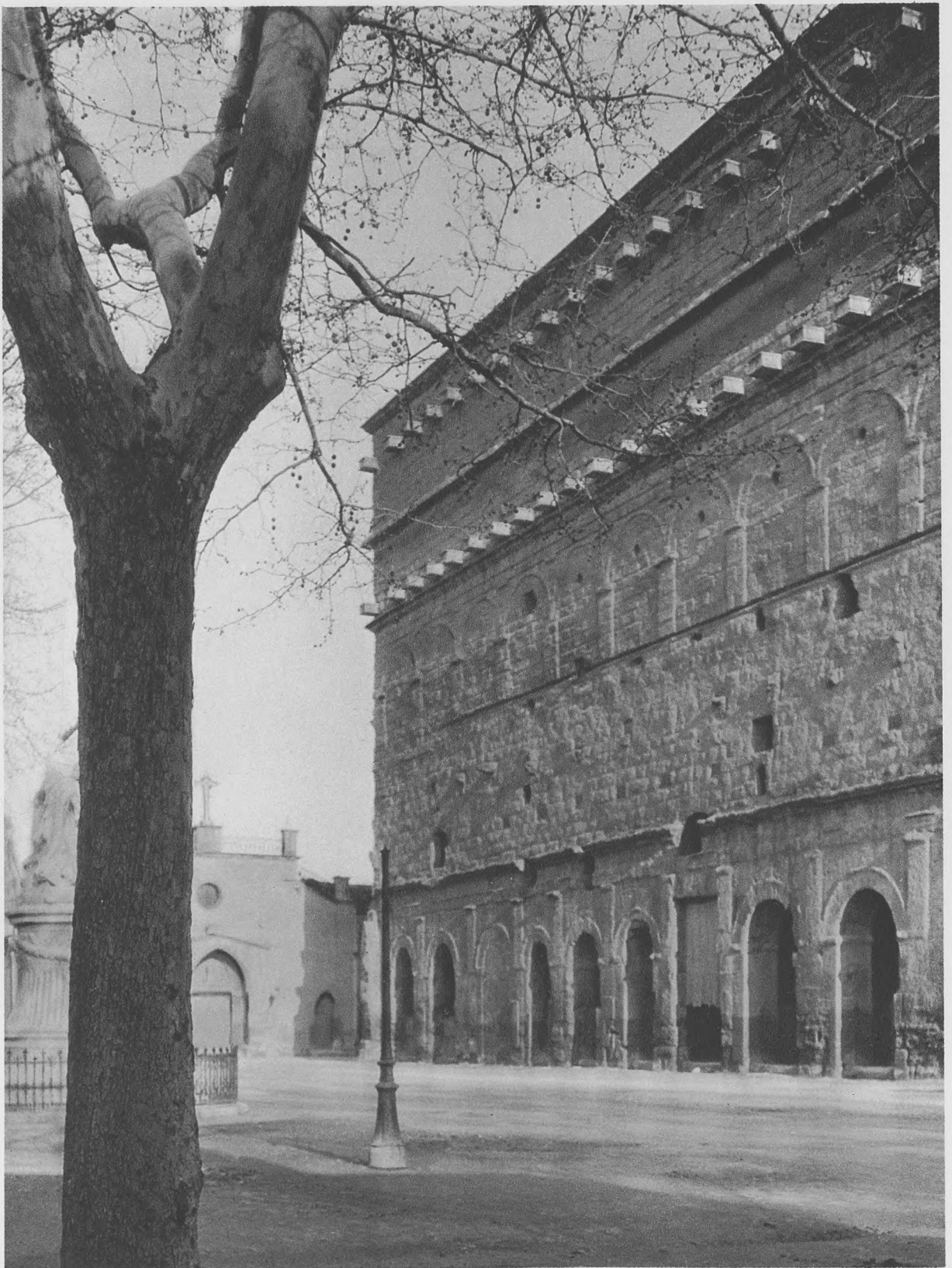


Avignon. Palais des Papes
Galerie des Grands Dignitaires

Avignon. Papal Palace
Galerie des Grands Dignitaires

Avignon. Päpstlicher Palast
Galerie der Großen Würdenträger

Avignon. Galería de los Grandes Dignatarios
en el palacio de los Papas

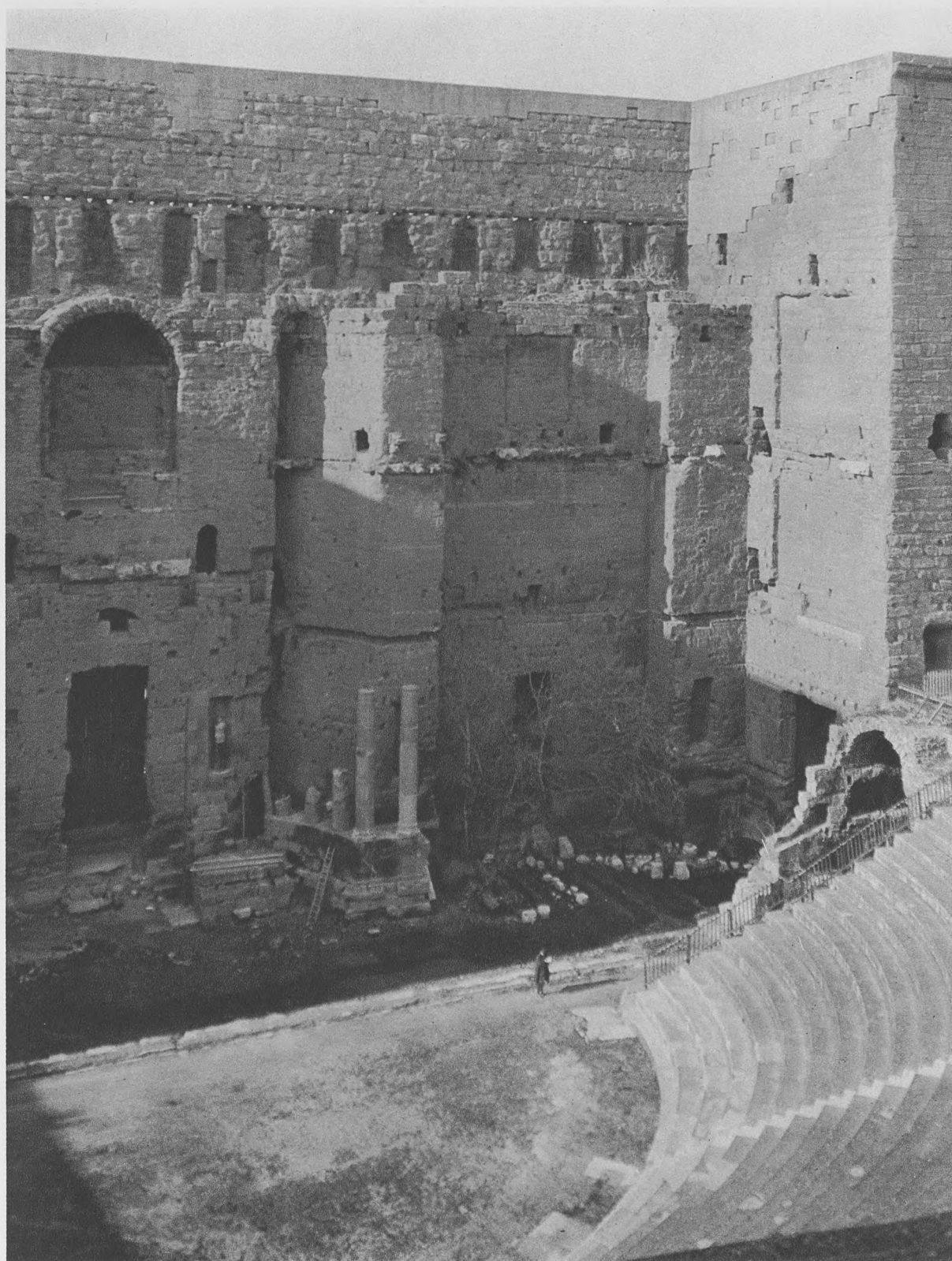


Orange. Théâtre Romain

Orange. Roman Theatre

Orange. Römisches Theater

Orange. Teatro Romano



Orange. Théâtre Romain
Orange. Roman Theatre

Orange. Römisches Theater
Orange. Teatro Romano



Salon-de-Provence. Rue et fontaine Nostradamus

Salon-de-Provence. Nostradamus-Straße und -Brunnen

Salon-de-Provence. Nostradamus Street and Fountain

Salon-de-Provence. Calle y fuente Nostradamus

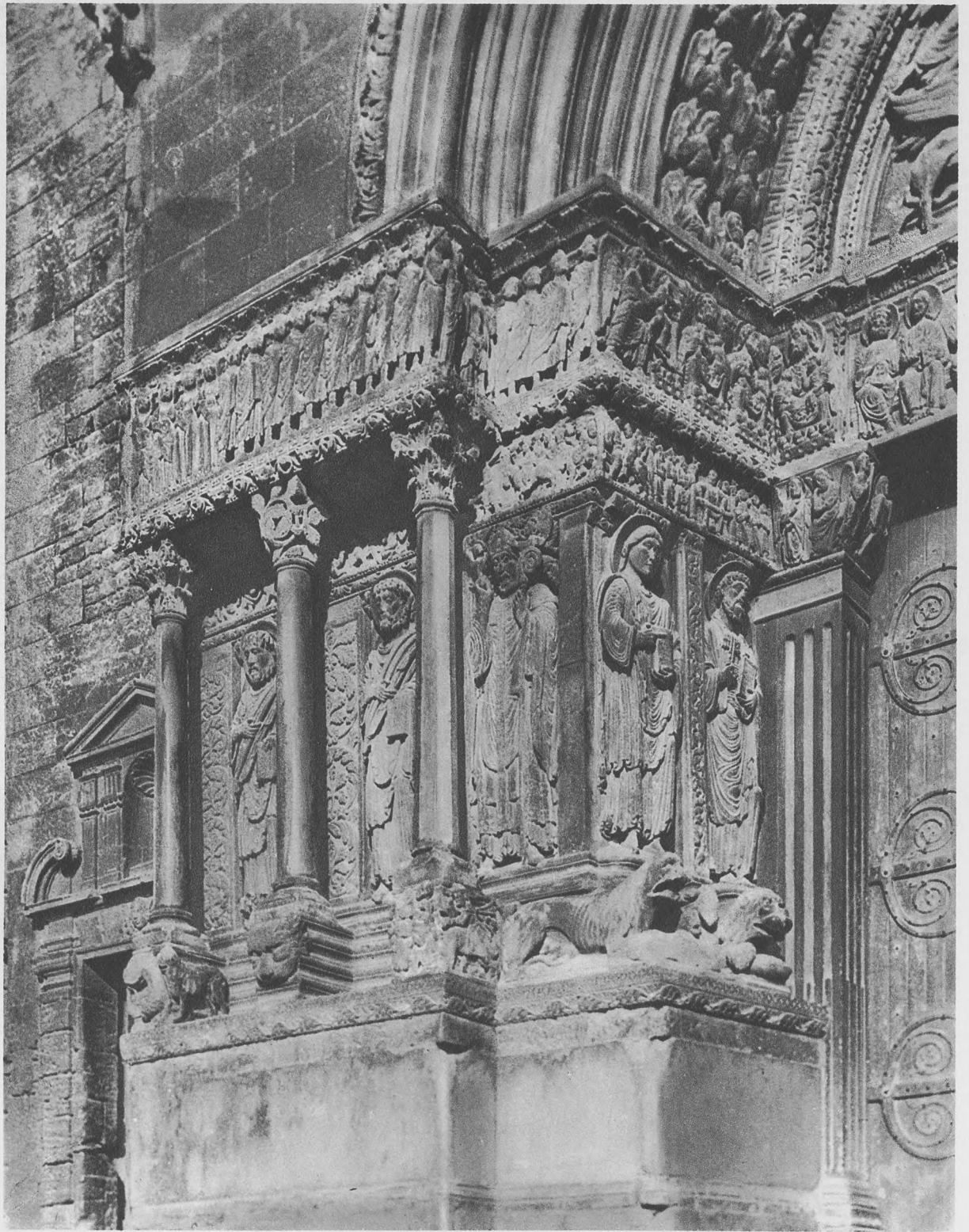


Arles. Vestibule de l'hôtel de ville

Arles. Town Hall, Vestibule

Arles. Vestibül des Rathauses

Arles. Vestíbulo del Ayuntamiento



Arles. Portail de l'église Saint-Trophime
 Arles. Portal St. Trophime Church

Arles. Portal der Kirche Saint-Trophime
 Arles. Portal de la iglesia de Saint-Trophime



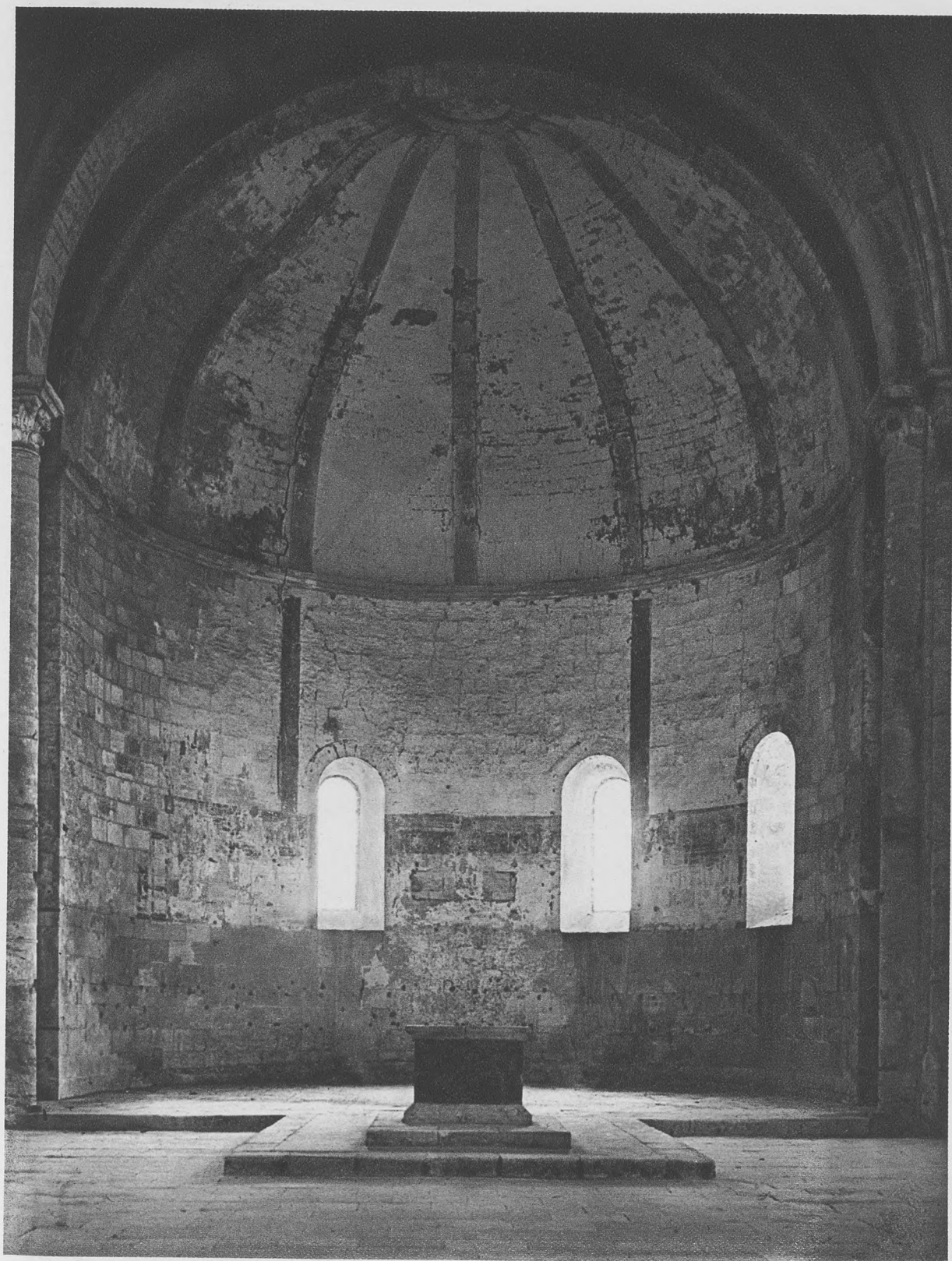
Arles. Cloître de Saint-Trophime
 Arles. The Cloister, St. Trophime

Arles. Kreuzgang von Saint-Trophime
 Arles. Claustro de Saint-Trophime



Abbaye de Montmajour
Montmajour Abbey

Abtei von Montmajour
Abadía de Montmajour

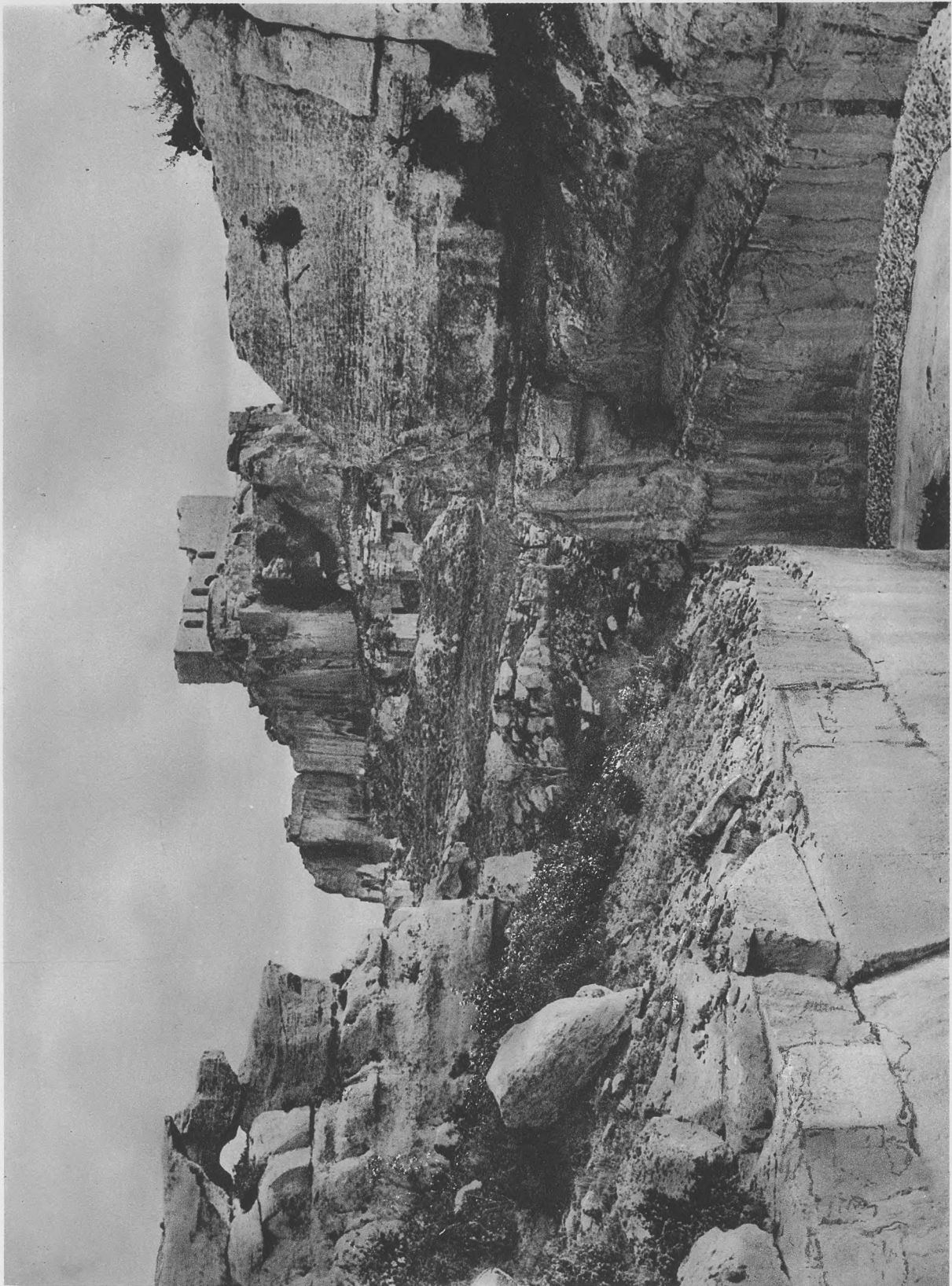


Abbaye de Montmajour. Abside de l'église
Montmajour Abbey. Apse of the Church

Abtei von Montmajour. Apsis der Kirche
Abadia de Montmajour. Abside de la iglesia



Les Baux

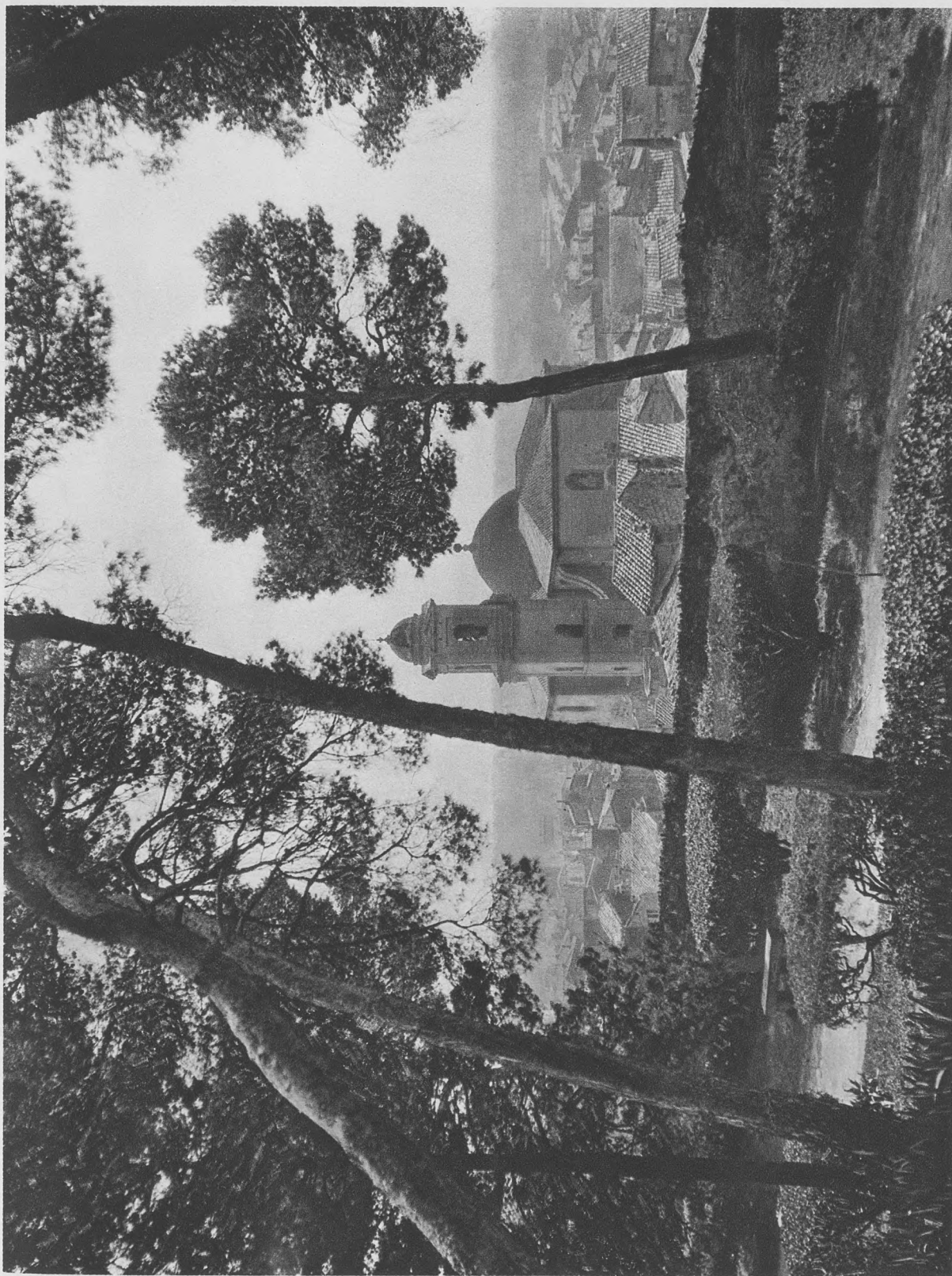


Les Baux



Tarascon. Le château
Tarascon. The Castle

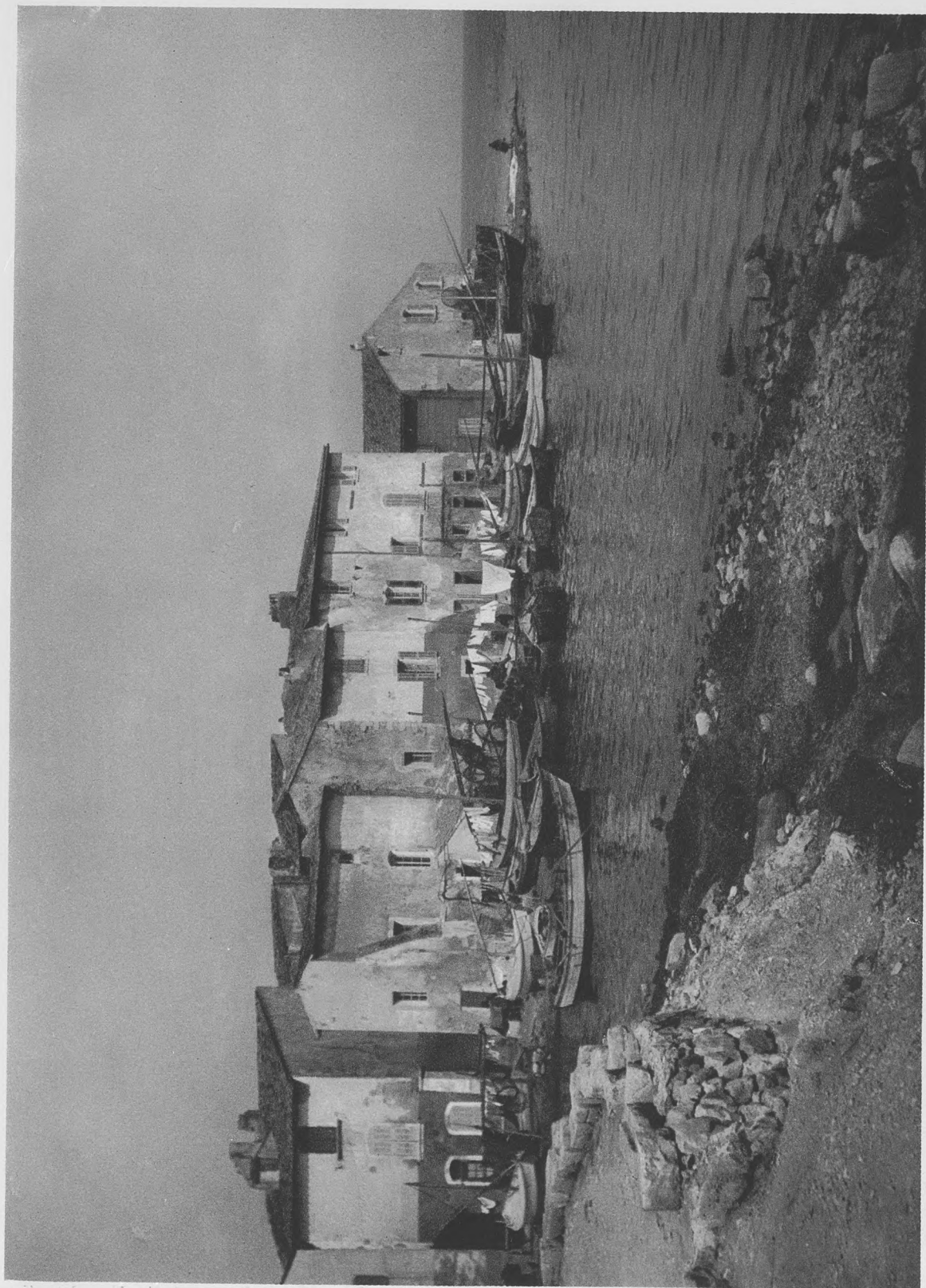
Tarascon. Das Schloß
El castillo de Tarascon



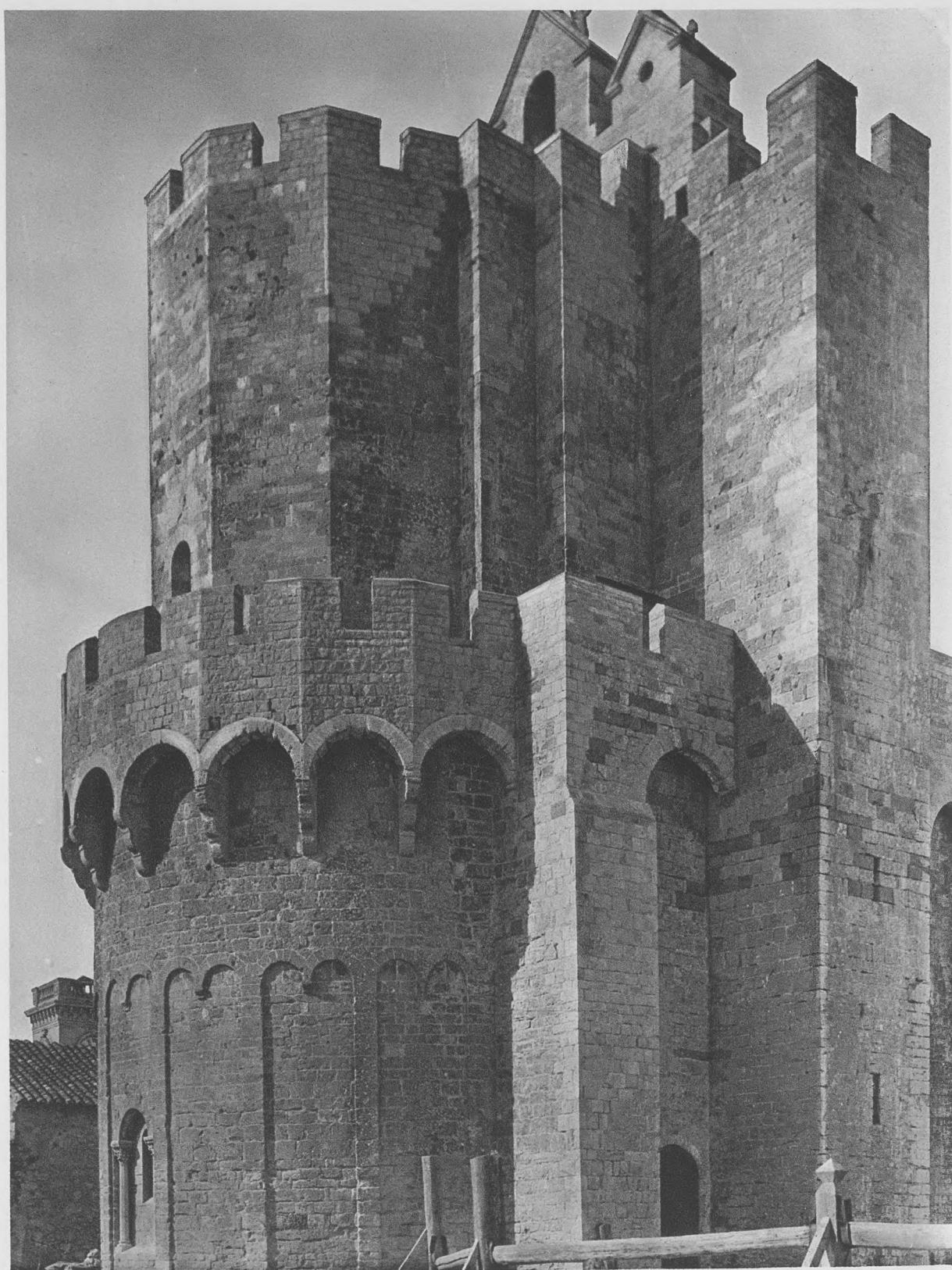
Beaucaire



Martigues



Martigues



Les Saintes-Maries-de-la-Mer. L'église
Les Saintes-Maries-de-la-Mer. The Church

Les Saintes-Maries-de-la-Mer. Die Kirche
Les Saintes-Maries-de-la-Mer. La iglesia

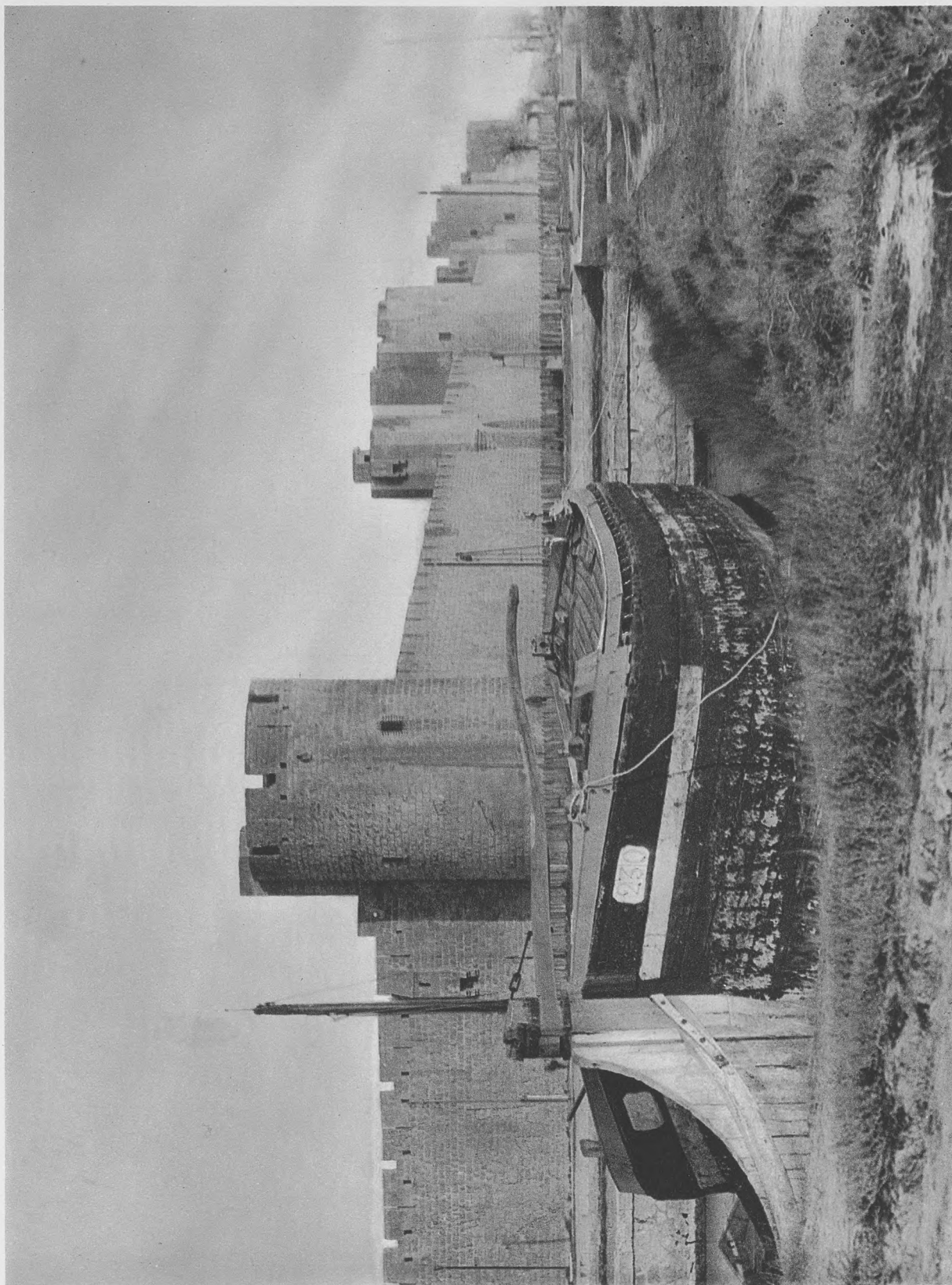


Saint-Gilles. Portail de l'église
Saint-Gilles. Church Portal

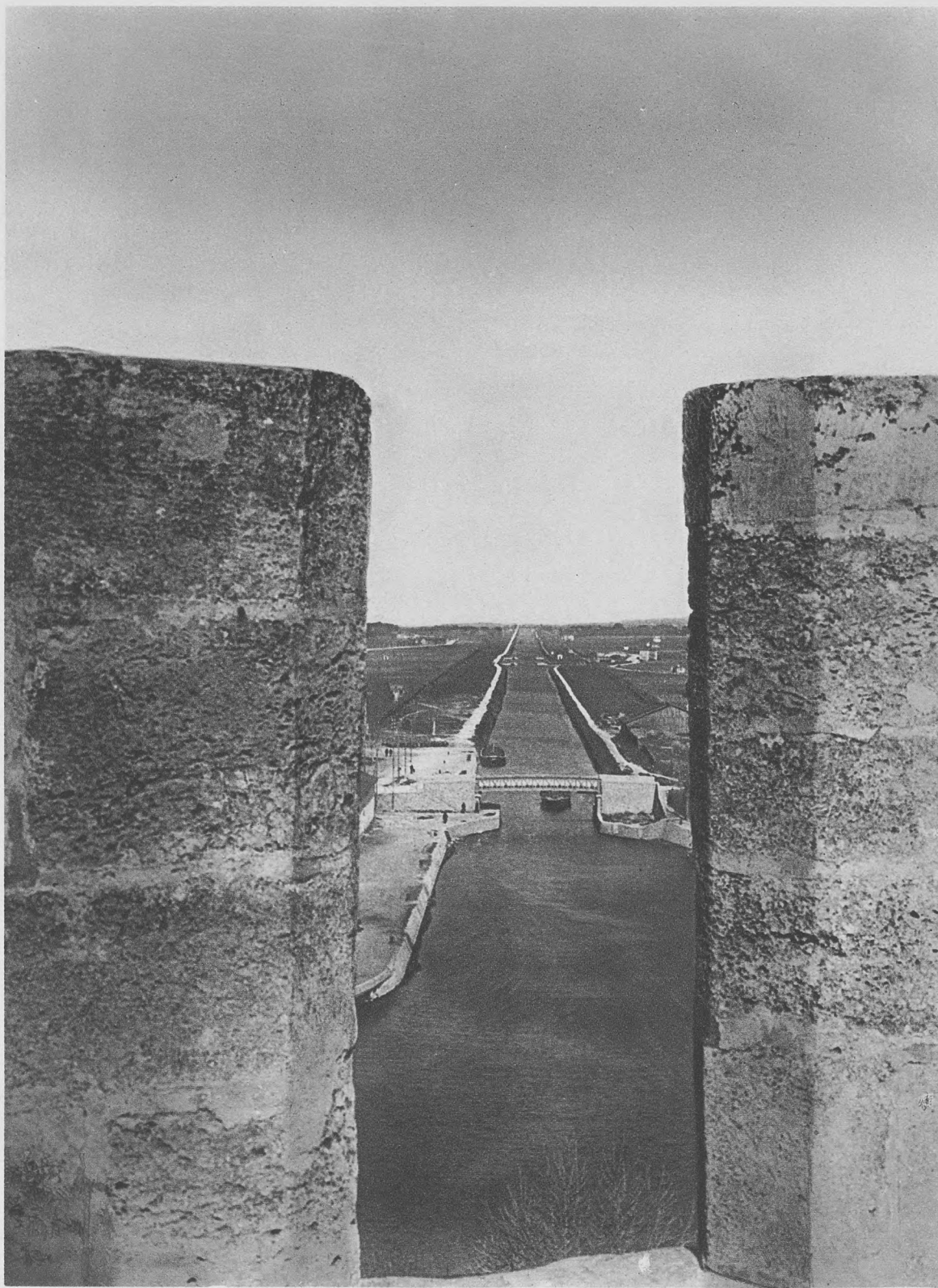
Saint-Gilles. Portal der Kirche
Saint-Gilles. Portal de la iglesia



Aiguës-Mortes



Aigues-Mortes



Aigues-Mortes. Le Canal du Rhône à Cette
Aigues-Mortes. The Rhône Canal at Cette

Aigues-Mortes. Der Rhône-Cette-Kanal
Aigues-Mortes. El canal del Rhône en Cette



Pont suspendu sur le Rhône

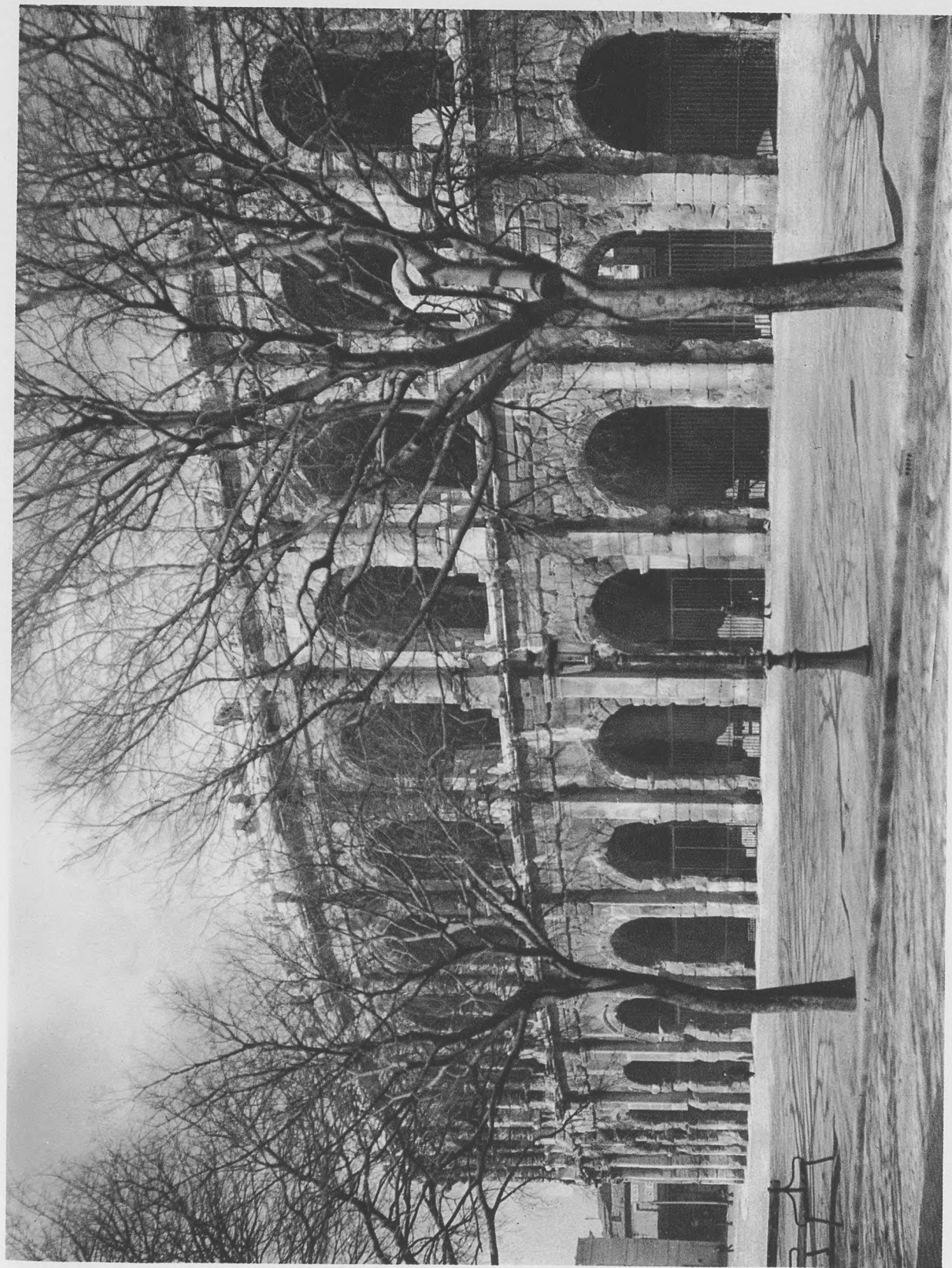
Suspension Bridge over the Rhône

Hängebrücke über die Rhone

Puente colgante en el Rhône



Pont du Gard

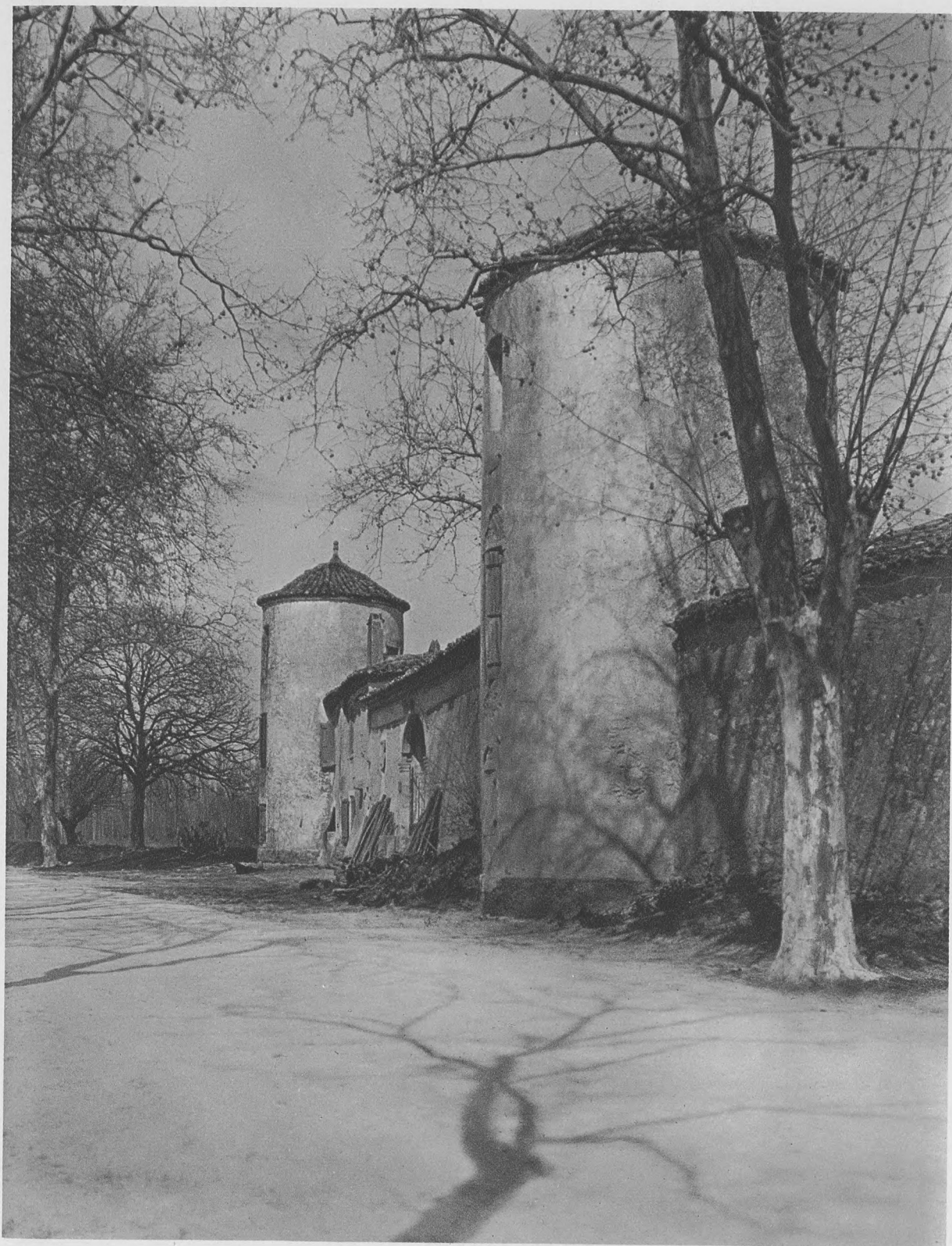


Nîmes. Les Arènes
Nîmes. The Arena

Nîmes. Die Arena
Las Arenas de Nîmes



Nîmes. Jardin de la Fontaine

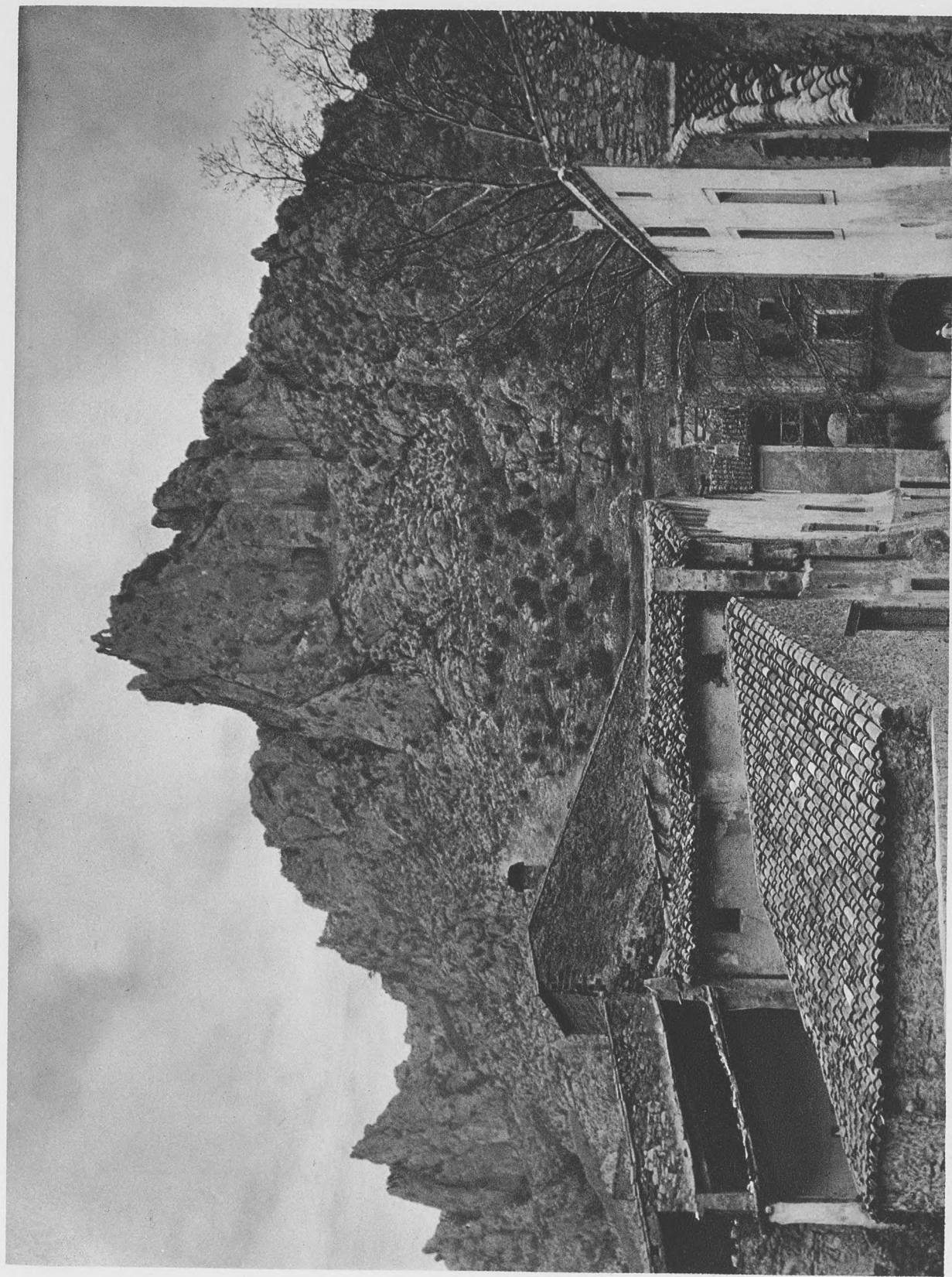


Ferme près d'Alais
Farm near Alais

Bauernhof bei Alais
Cortijo o finca rústica cerca de Alais



Gorges du Verdon



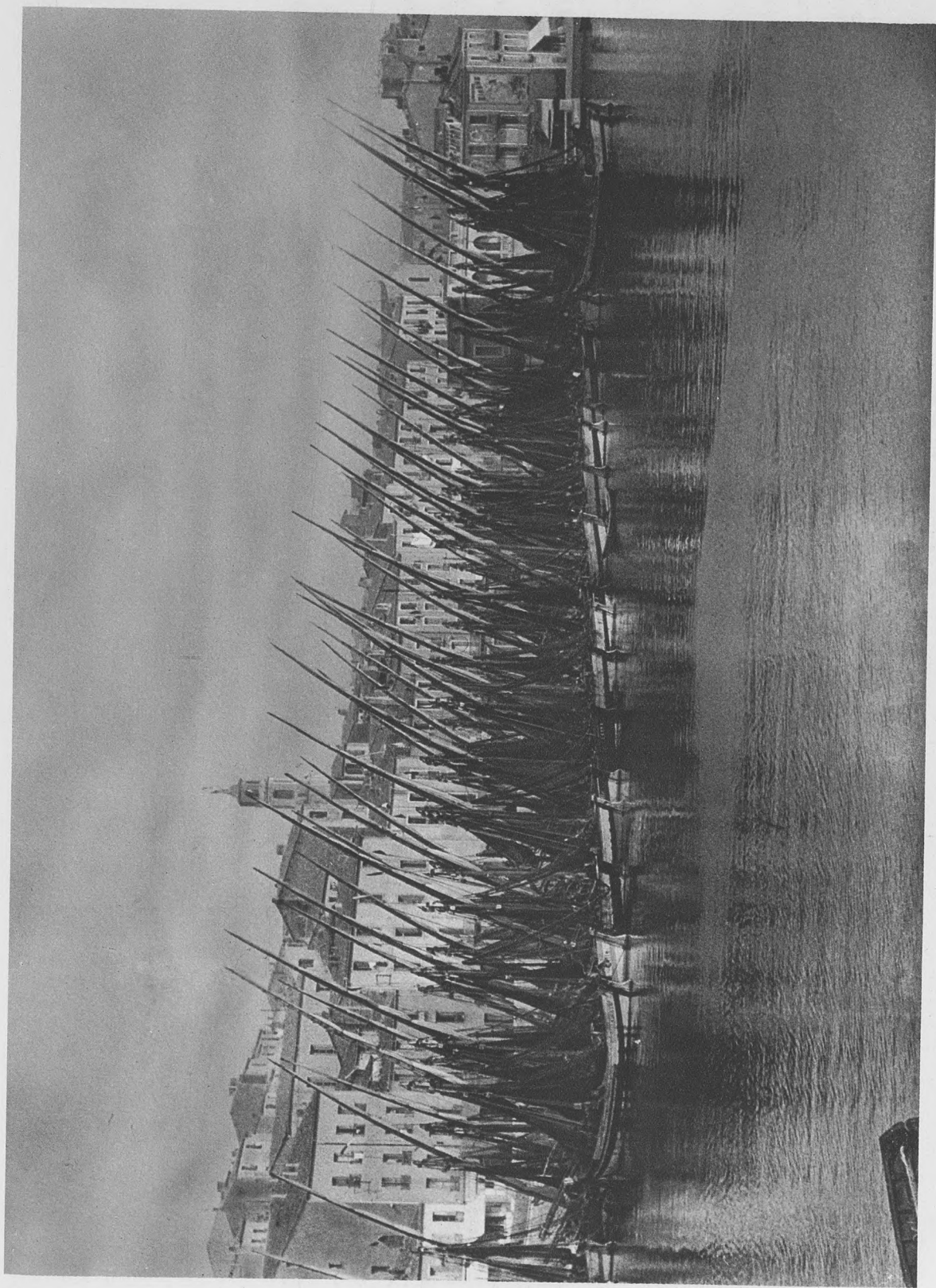
Saint-Guilhem-le-Désert

W

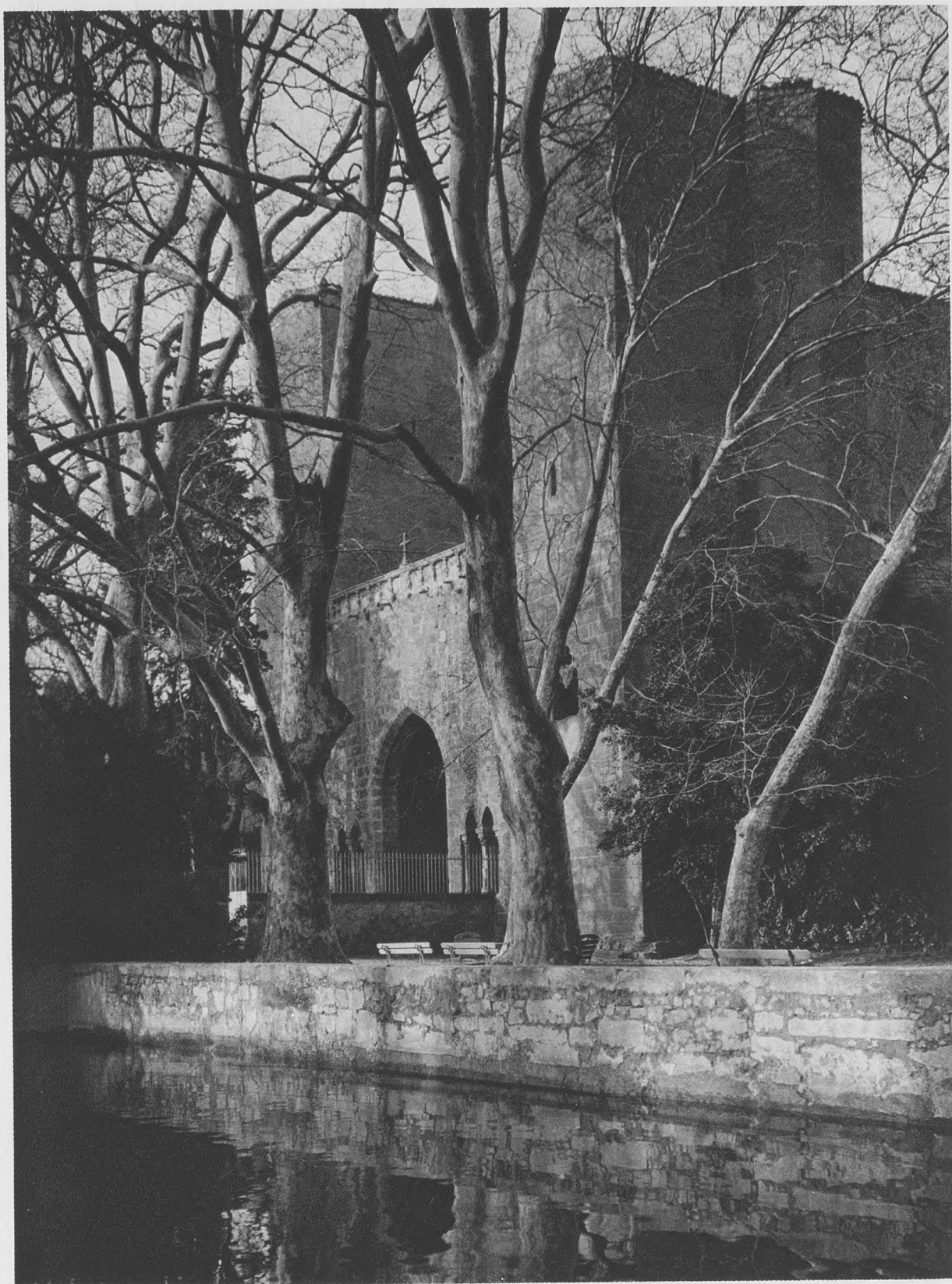


Transport du vin près de Cettie
Vintners' Carts near Cettie

Weinkarren bei Cettie
Carretas cargadas de barriles de vino cerca de Cettie

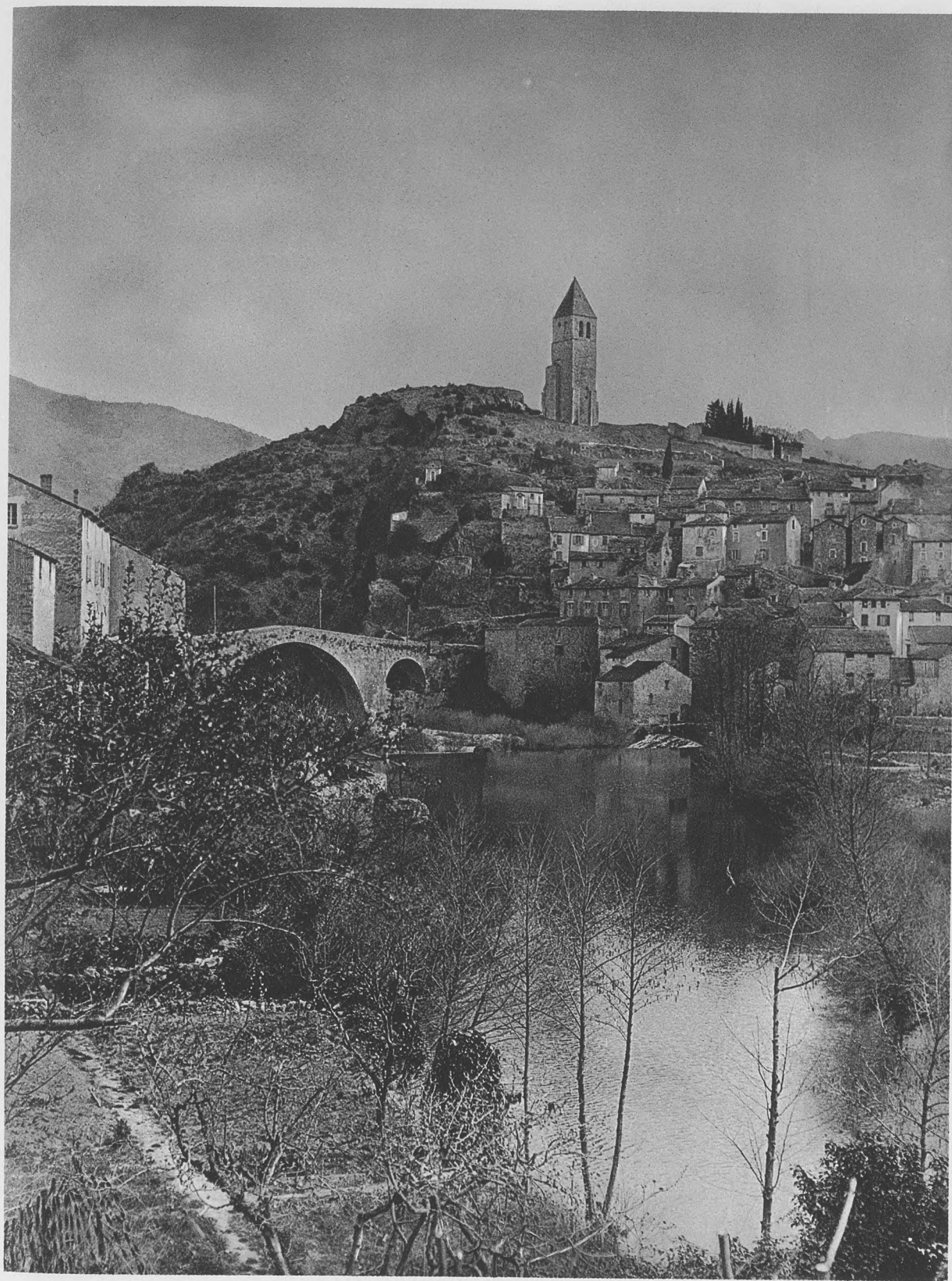


Cette

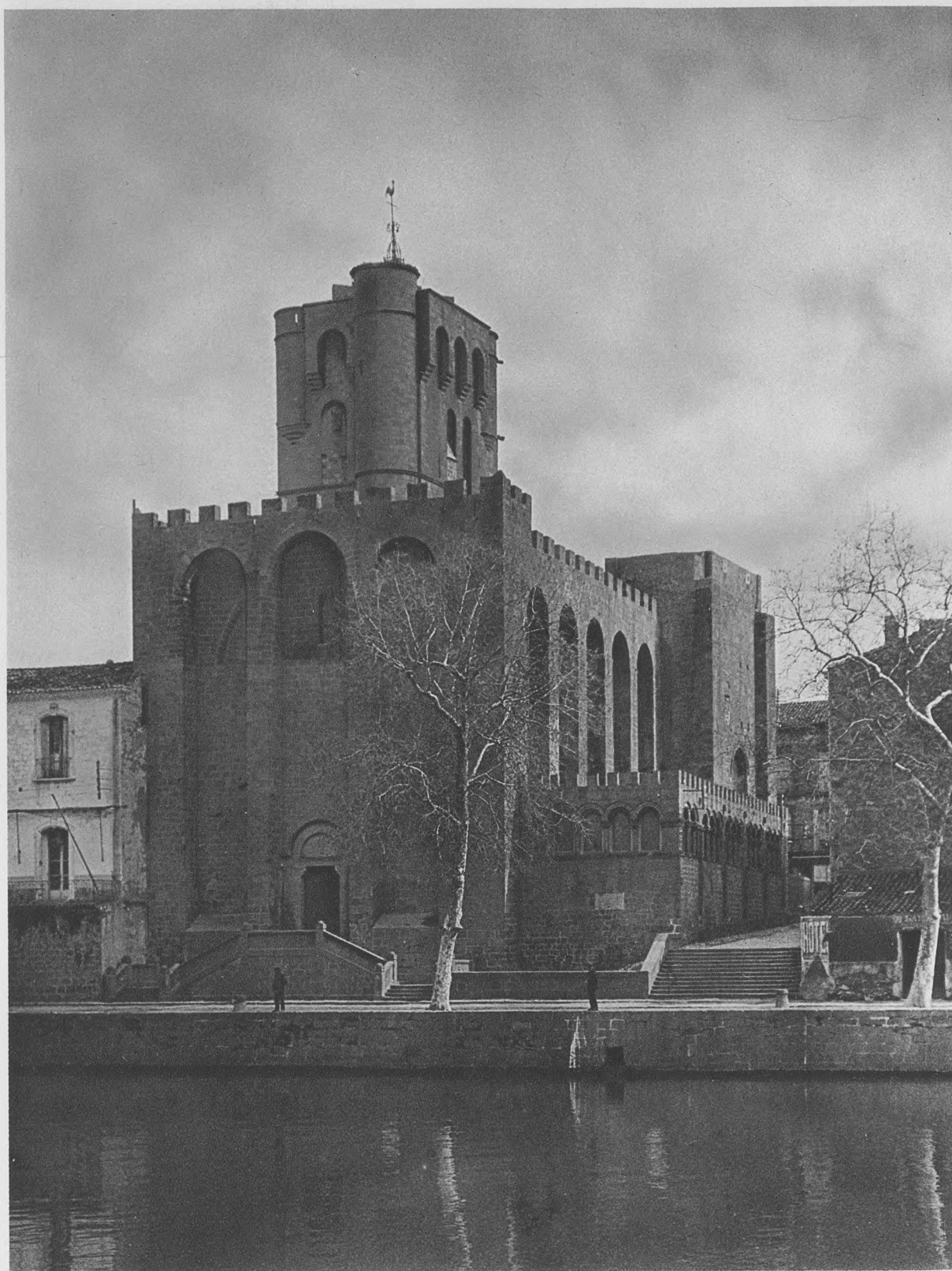


Abbaye de Valmagne
Valmagne Abbey

Abtei Valmagne
Abadía de Valmagne



Olargues

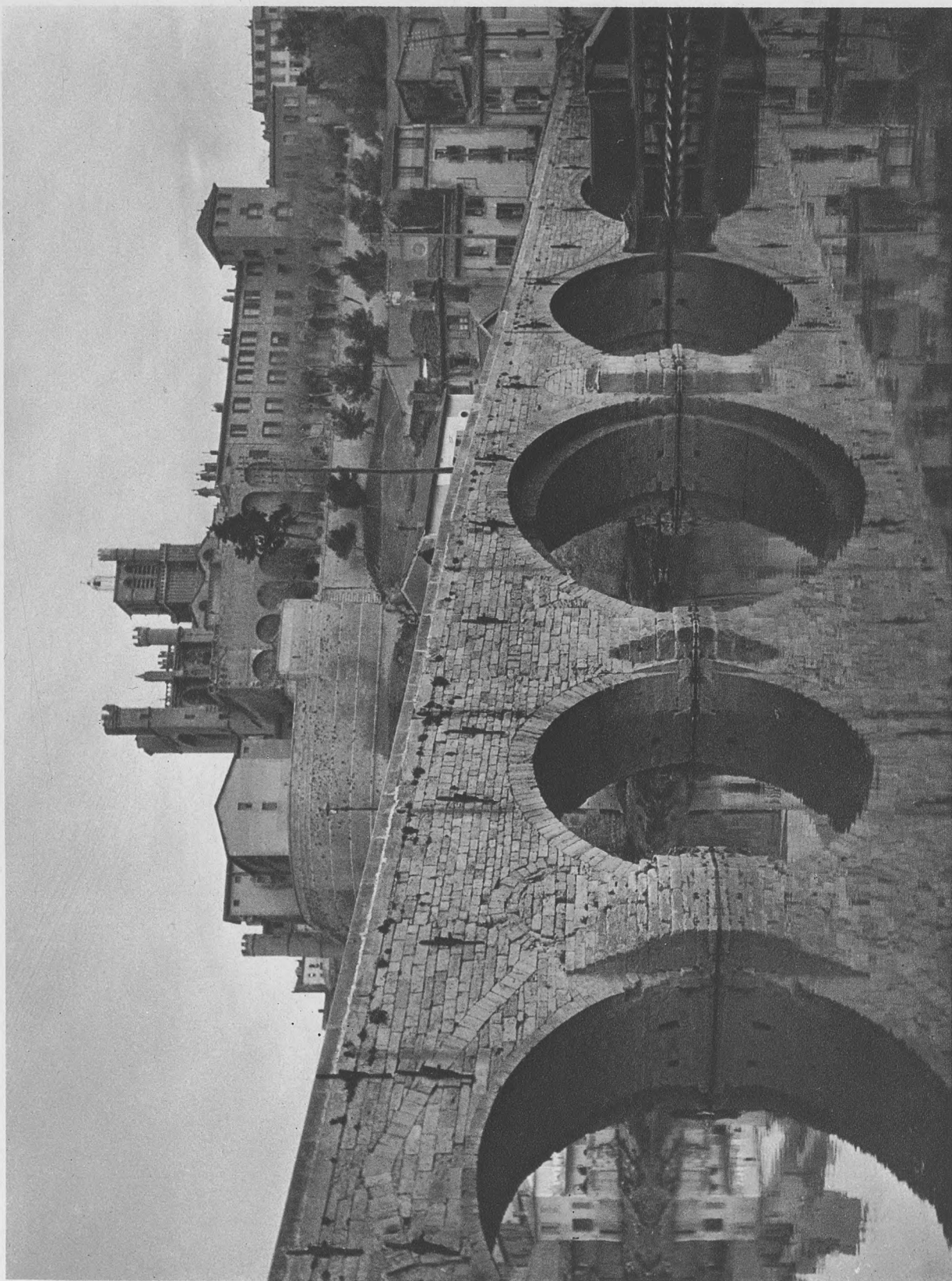


Agde. La cathédrale

Agde. The Cathedral

Agde. Die Kathedrale

La catedral de Agde



Béziers



Perpignan. Eingang zum Rathaus
Perpignan. Entrada del Ayuntamiento

Perpignan. Entrée de l'hôtel de ville
Perpignan. Town Hall, Doorway



Elne. Le cloître
Elne. The Cloister

Elne. Der Kreuzgang
El claustro de Elne



Collioure



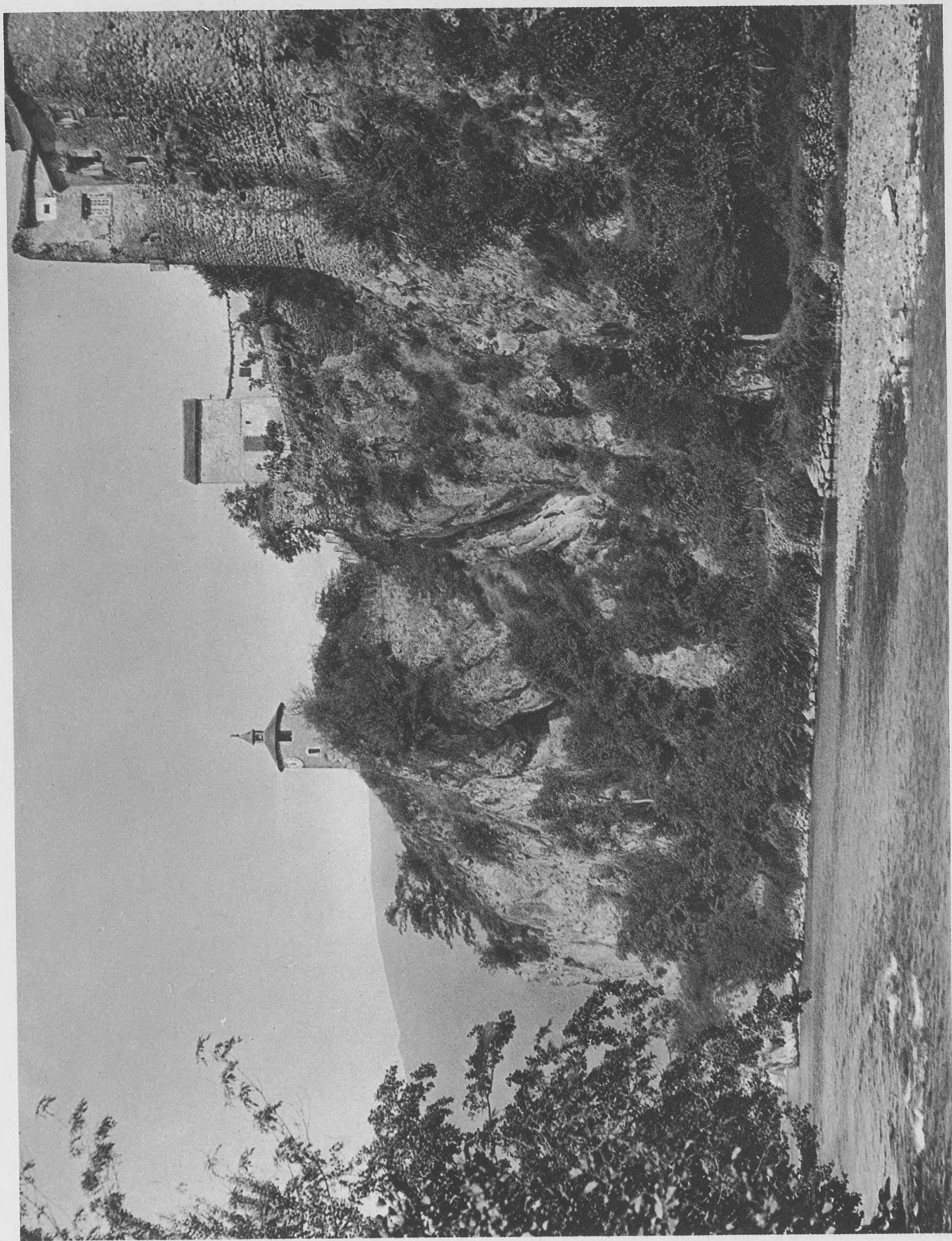
Villefranche-de-Conflent



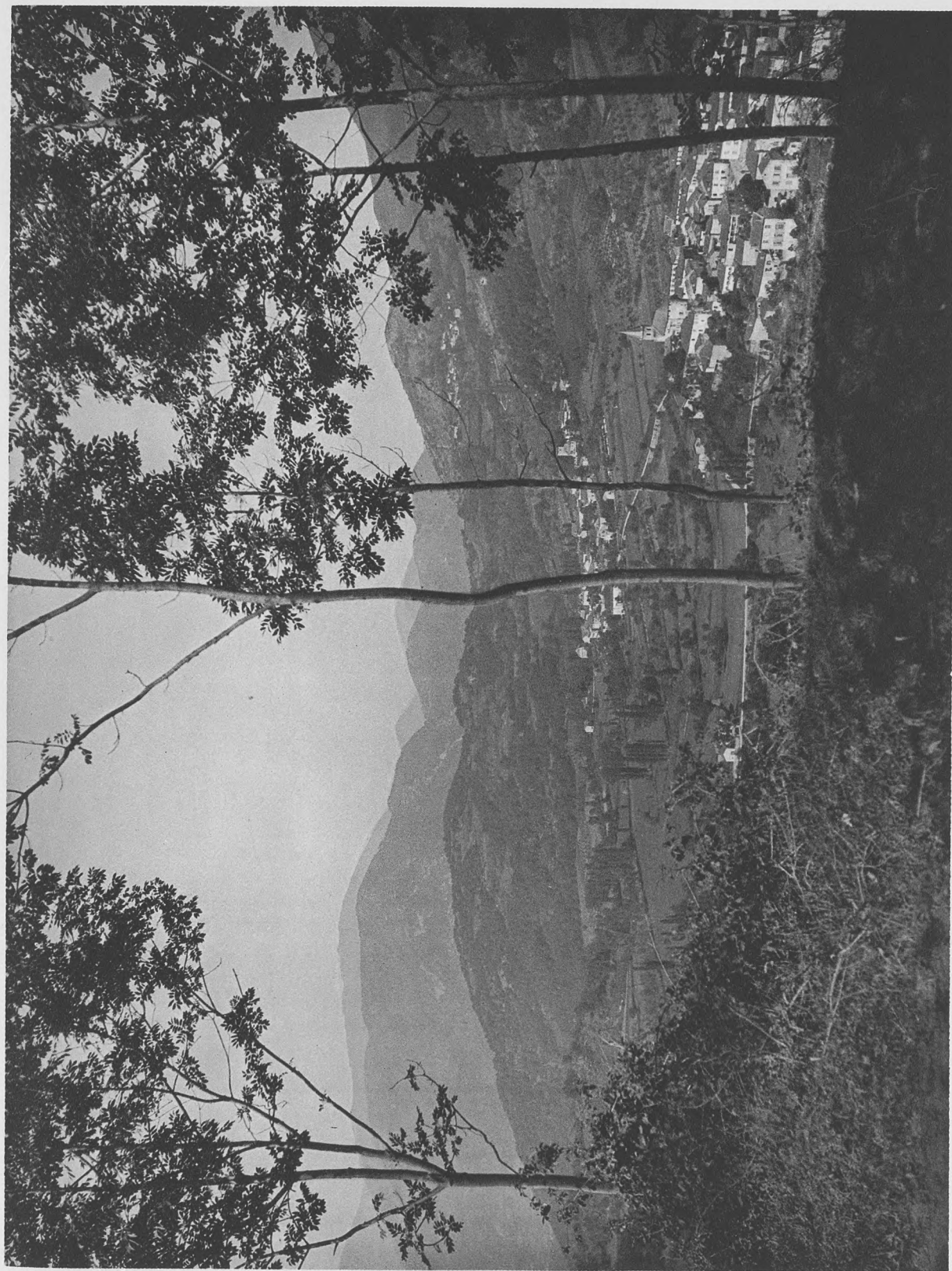
Foix



Audressein. Notre-Dame-de-Tramesaigues



Tarascon-sur-Ariège



Saint-Pé-d'Ardet

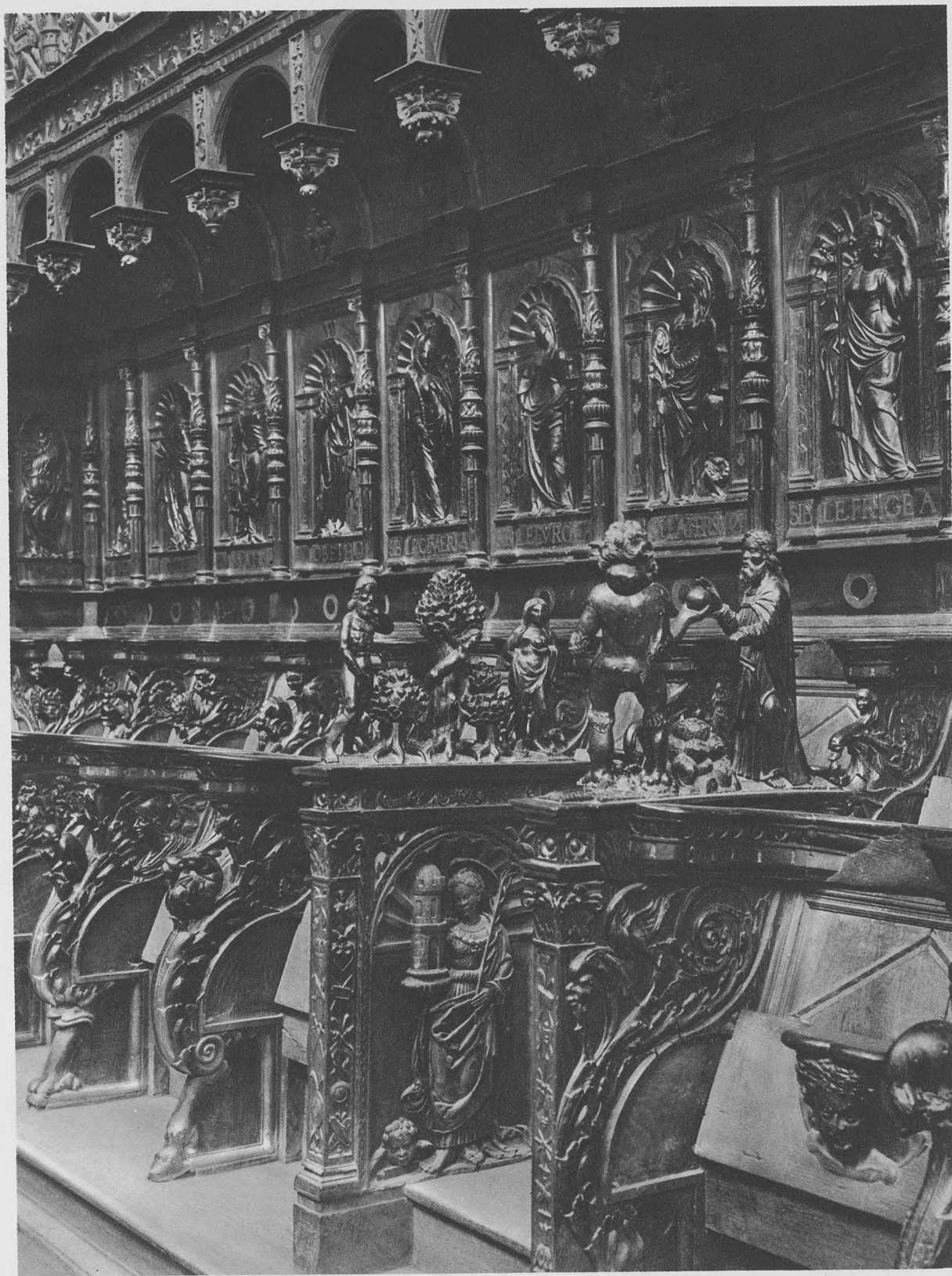


Saint - Bertrand - de - Comminges



Saint-Bertrand-de-Comminges. Le cloître
Saint-Bertrand-de-Comminges. The Cloister

Saint-Bertrand-de-Comminges. Der Kreuzgang
El claustro de Saint-Bertrand-de-Comminges.

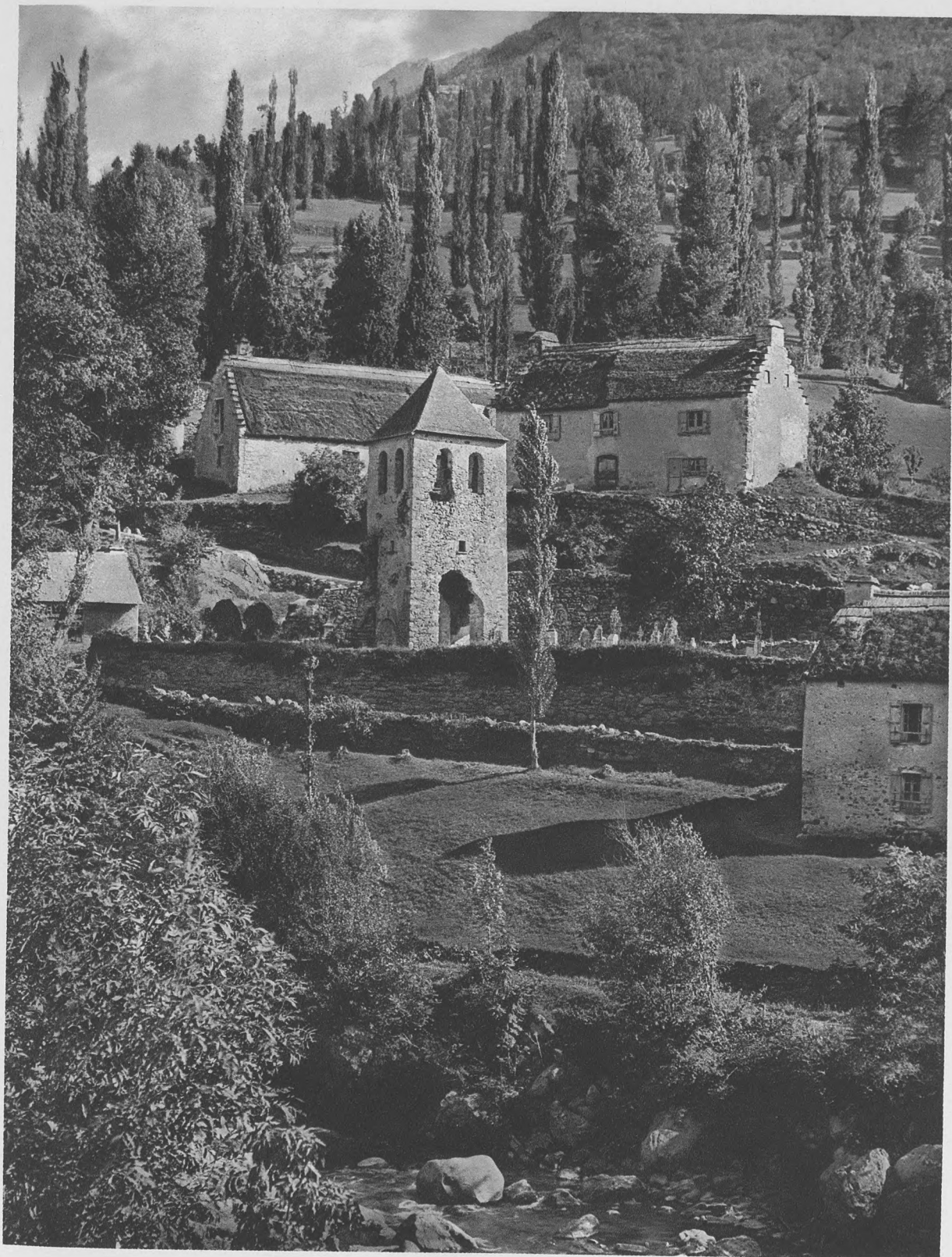


Saint-Bertrand-de-Comminges
Stalles de la cathédrale

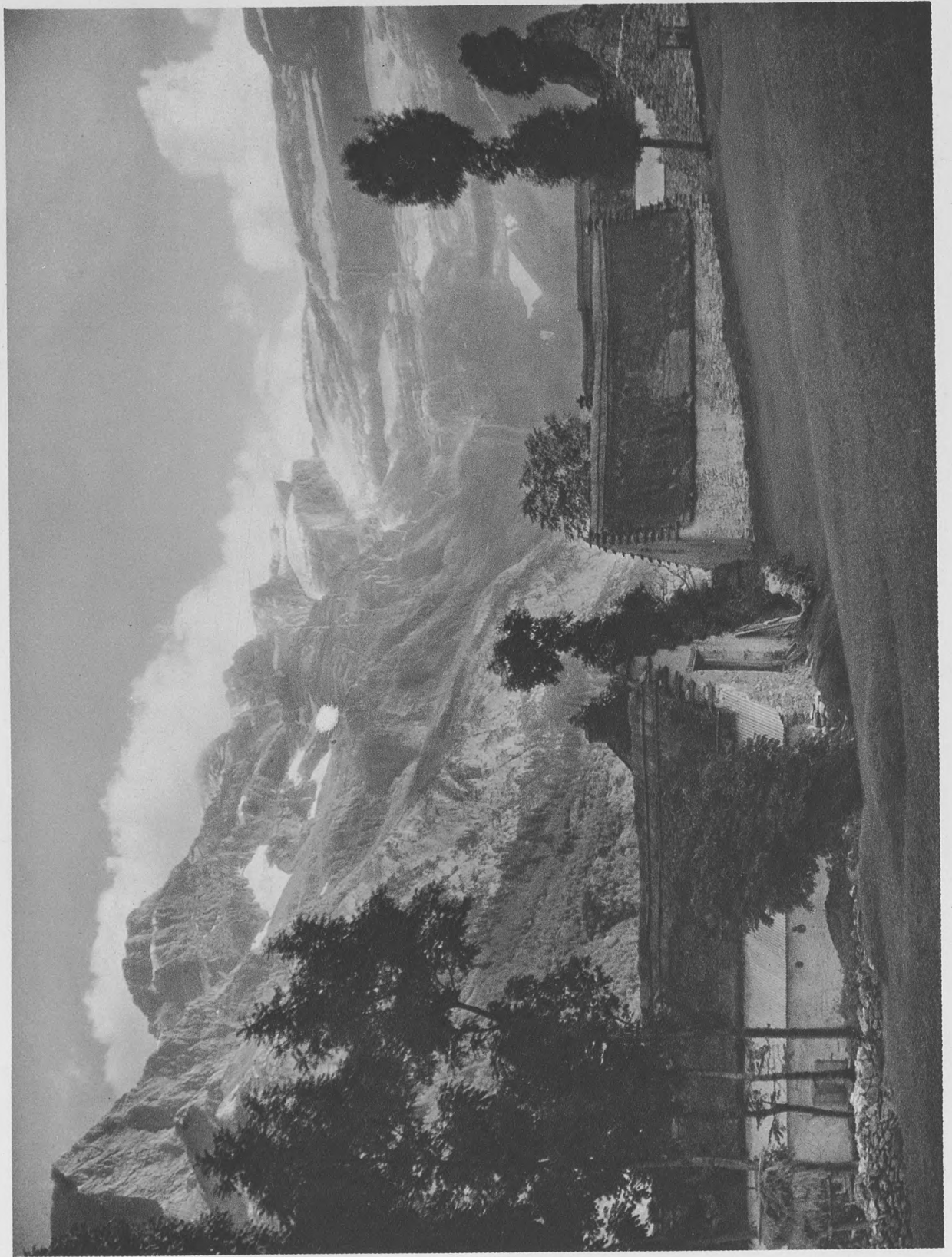
Saint-Bertrand-de-Comminges. Cathedral Stalls

Saint-Bertrand-de-Comminges
Chorstühle der Kathedrale

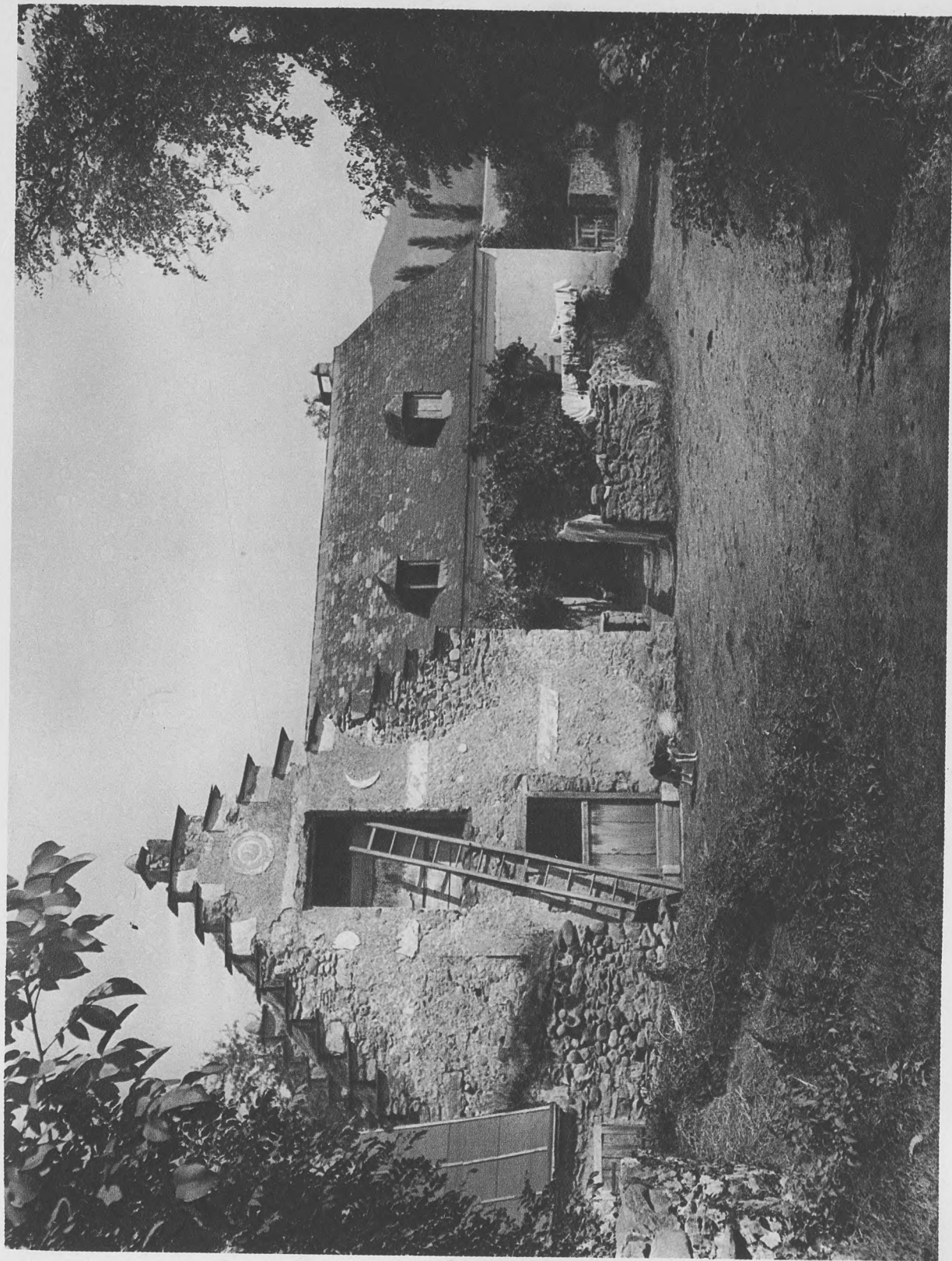
Reclinatorios en la catedral de Saint-Bertrand-de-Comminges



Gèdre

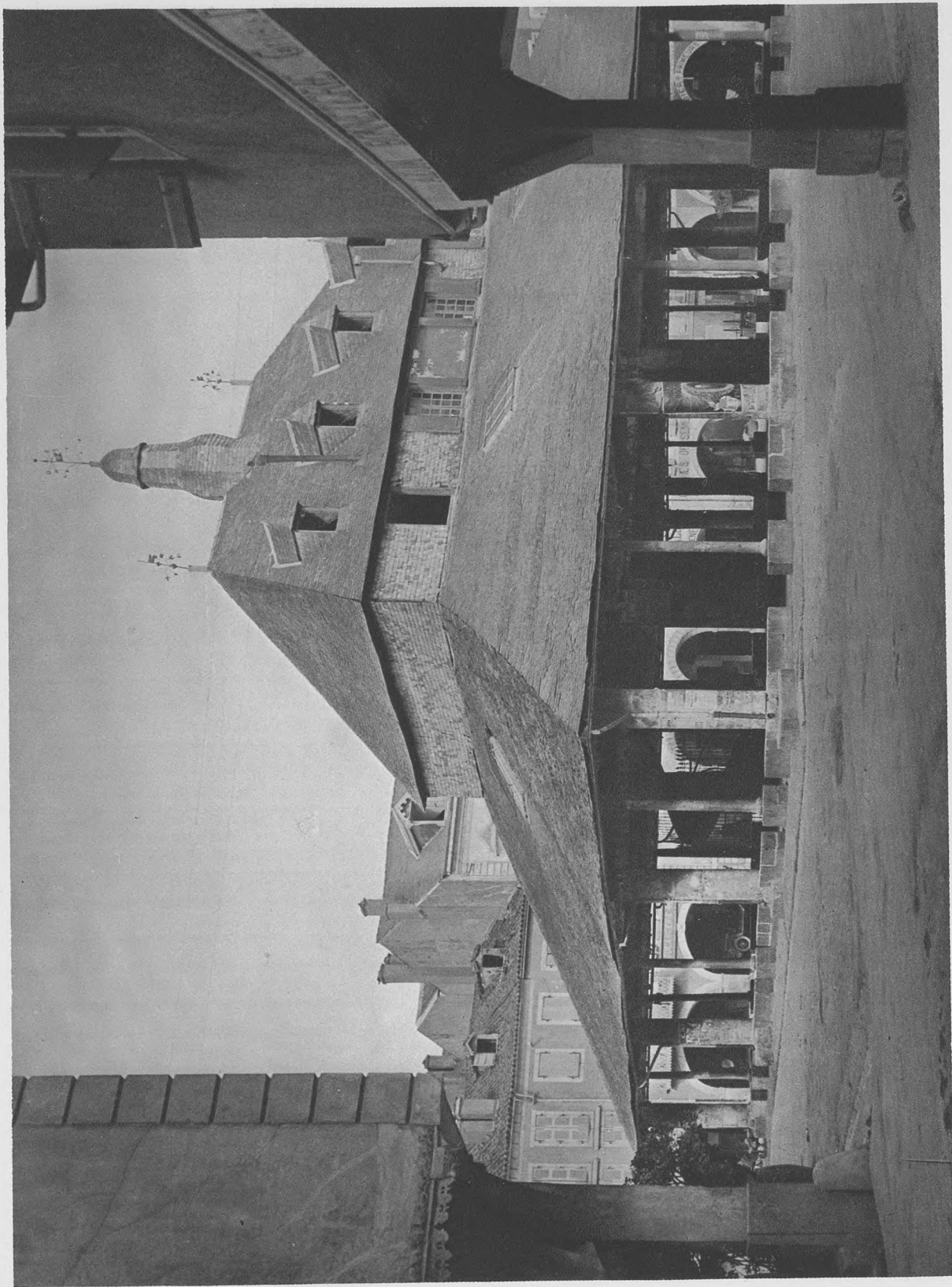


Cirque de Gavarnie



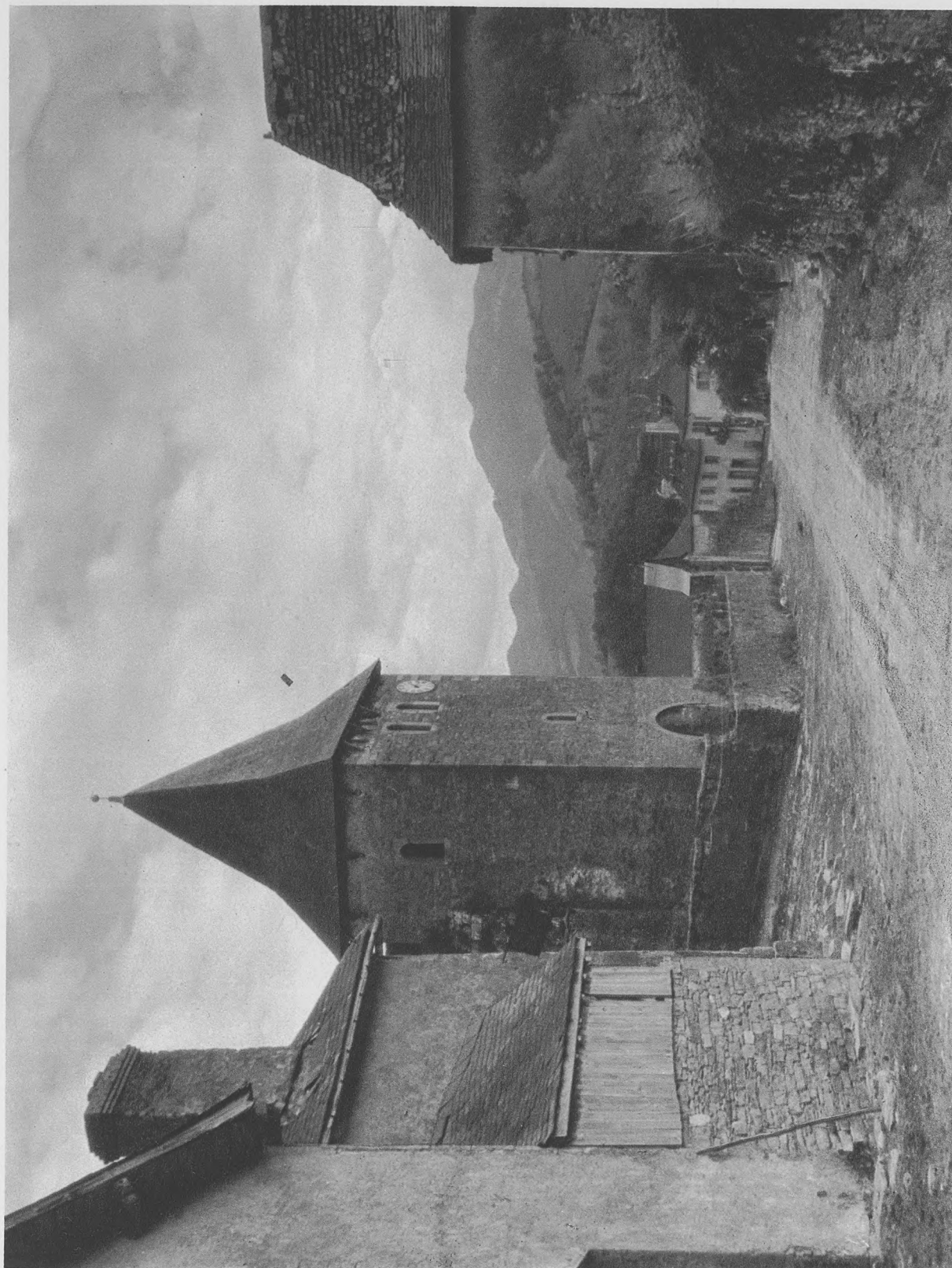
Agos. Vieille maison
Agos. Ancient House

Agos. Altes Haus
Casa antigua en Agos



Montréjeau. Les halles
Montréjeau. Market Hall

Montréjeau. Die Markthalle
El mercado de Montréjeau

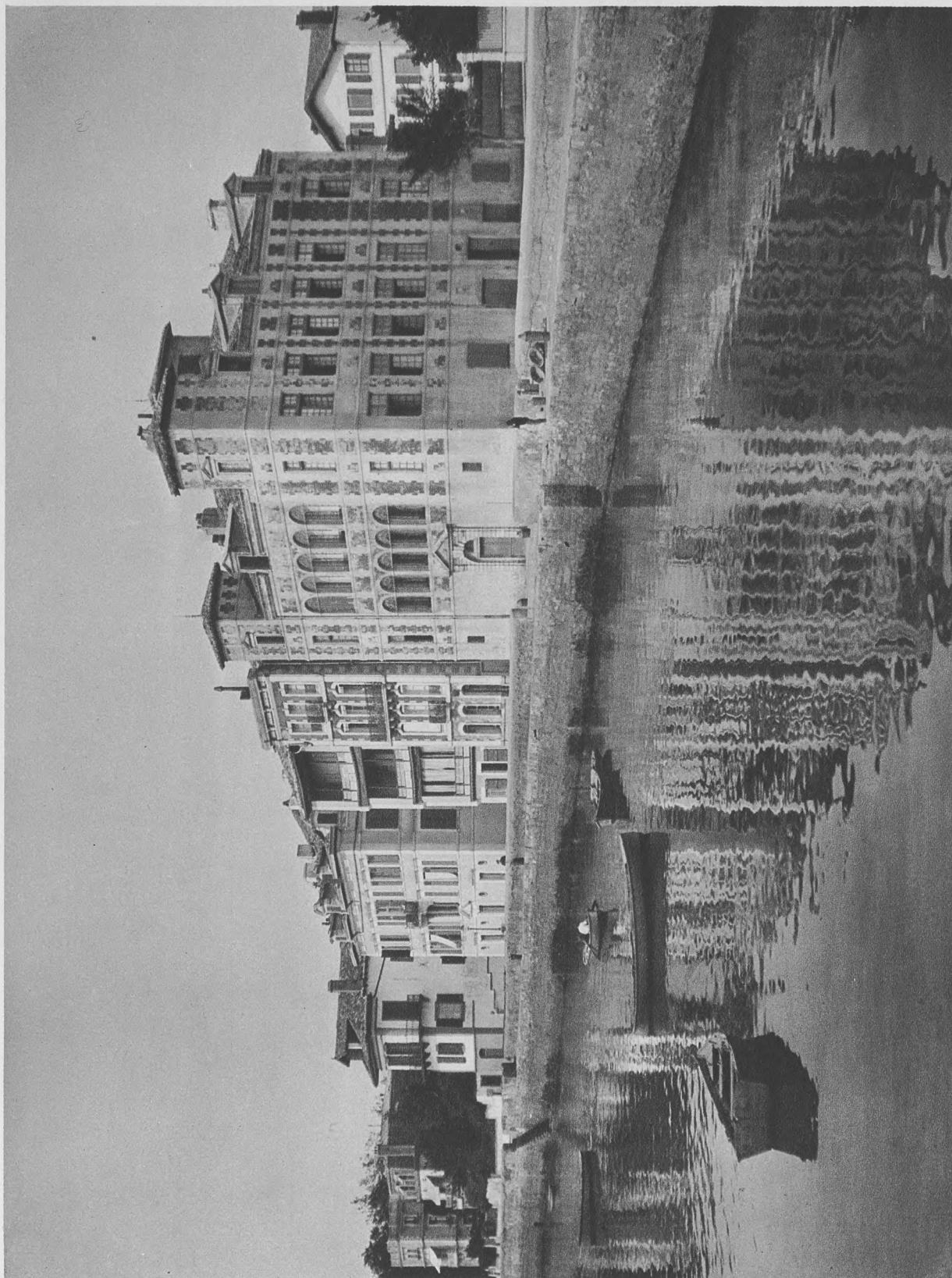


Musculdy



Gotein. L'église
Gotein. The Church

Gotein. Die Kirche
La iglesia de Gotein



Saint-Jean-de-Luz. Maison de l'Infante



Saint-Jean-de-Luz. Intérieur de l'église
 Saint-Jean-de-Luz. Galleries in the Church

Saint-Jean-de-Luz. Emporen der Kirche
 Galerías de la iglesia de Saint-Jean-de-Luz



Bayonne. La cathédrale et le cloître
Bayonne. The Cathedral and Cloister

Bayonne. Kathedrale und Kreuzgang
Catedral y claustro de Bayonne

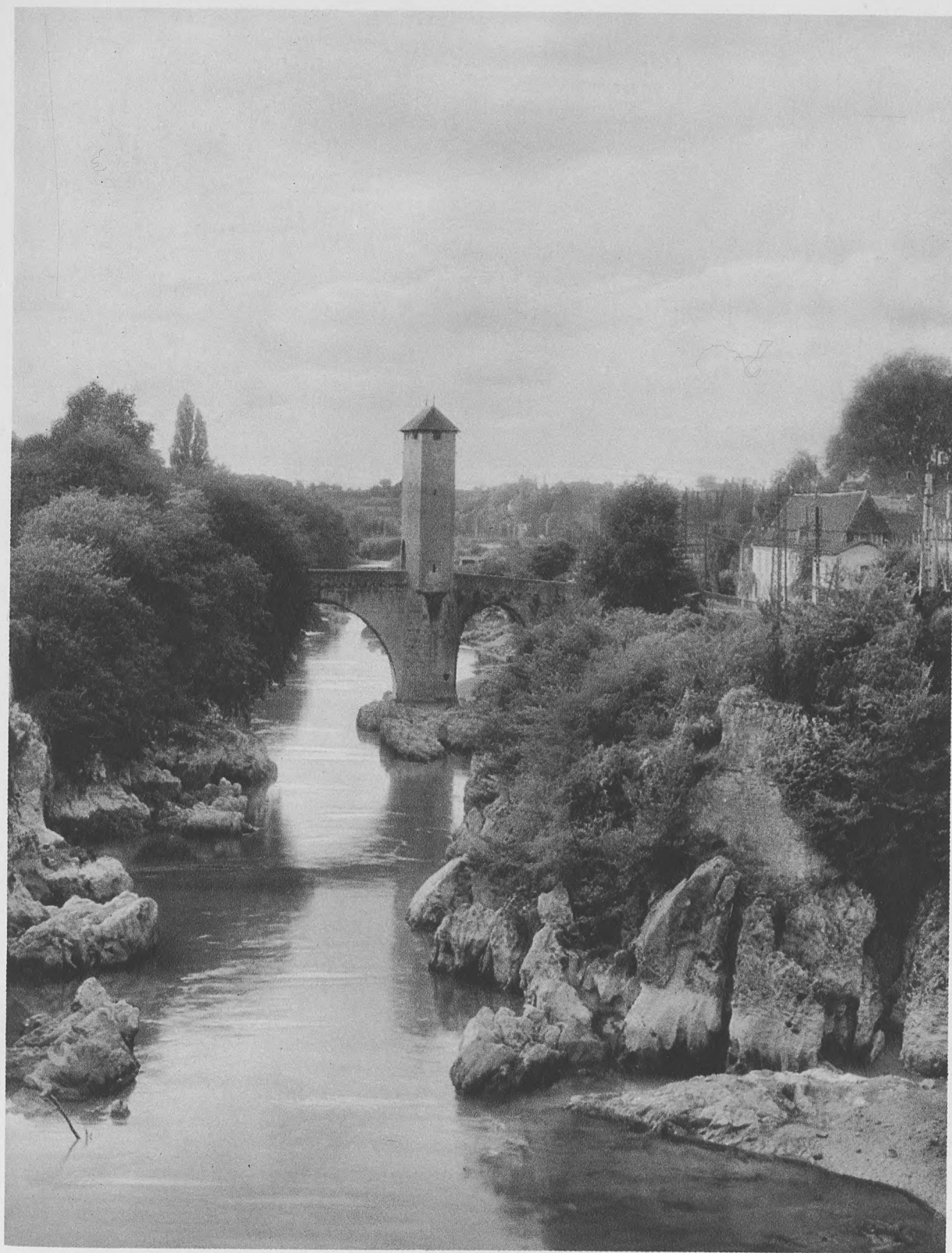


Canal près de Cérons

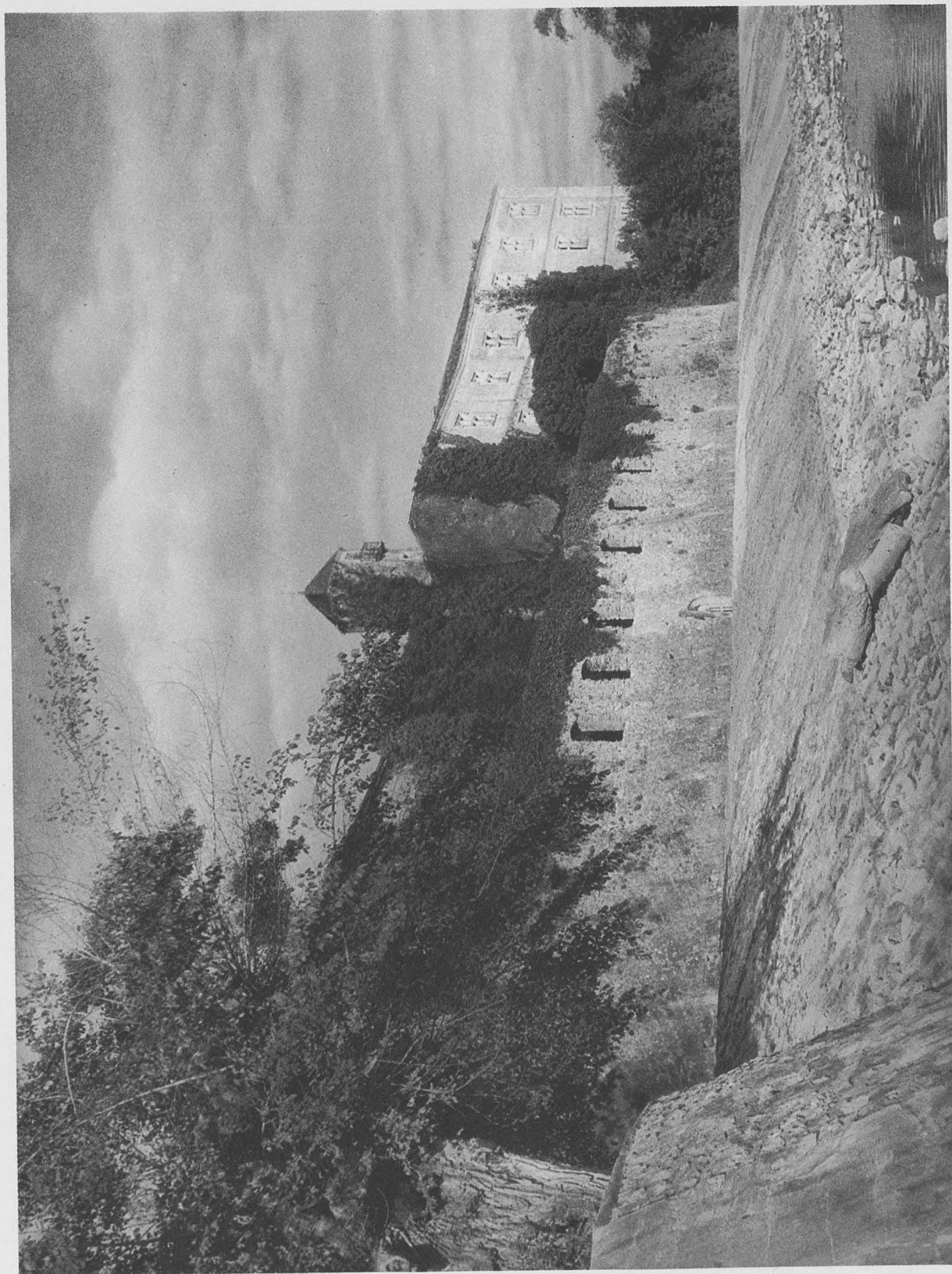
Canal near Cérons

Kanal bei Cérons

Canal cerca de Cérons



Orthez

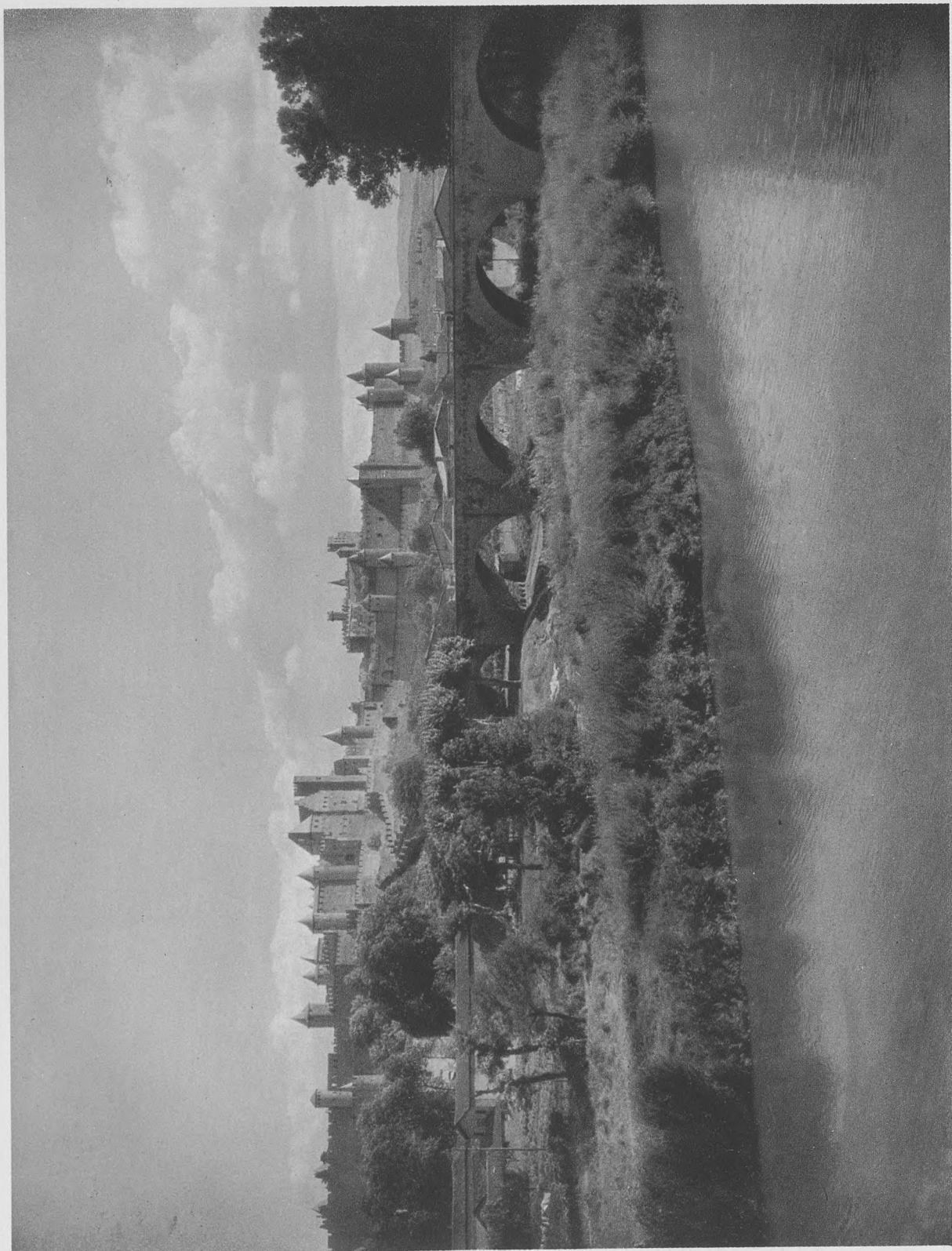


Sorde-l'Abbaye

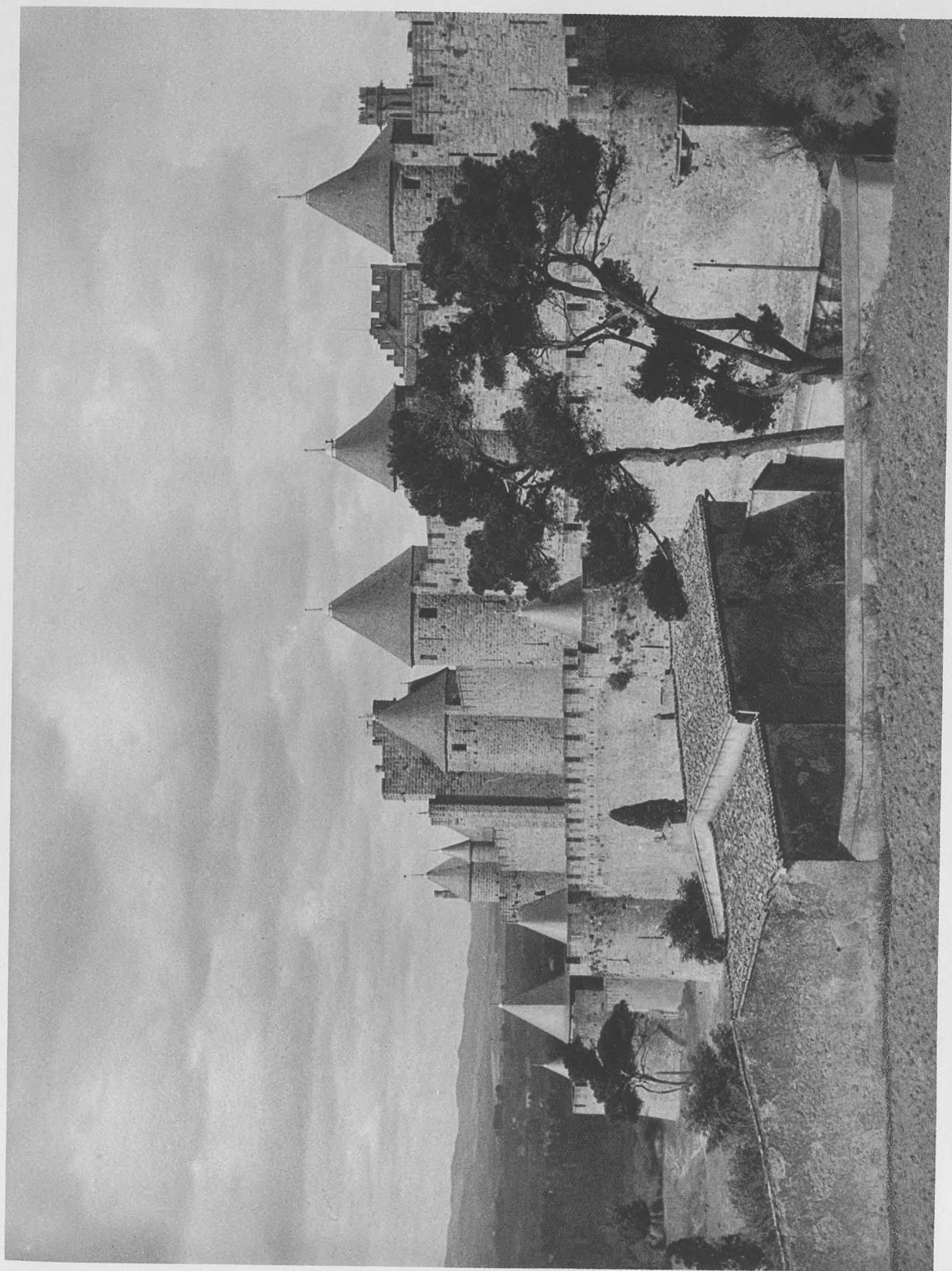


Paysage entre Perpignan et Carcassonne
Landscape between Perpignan and Carcassonne

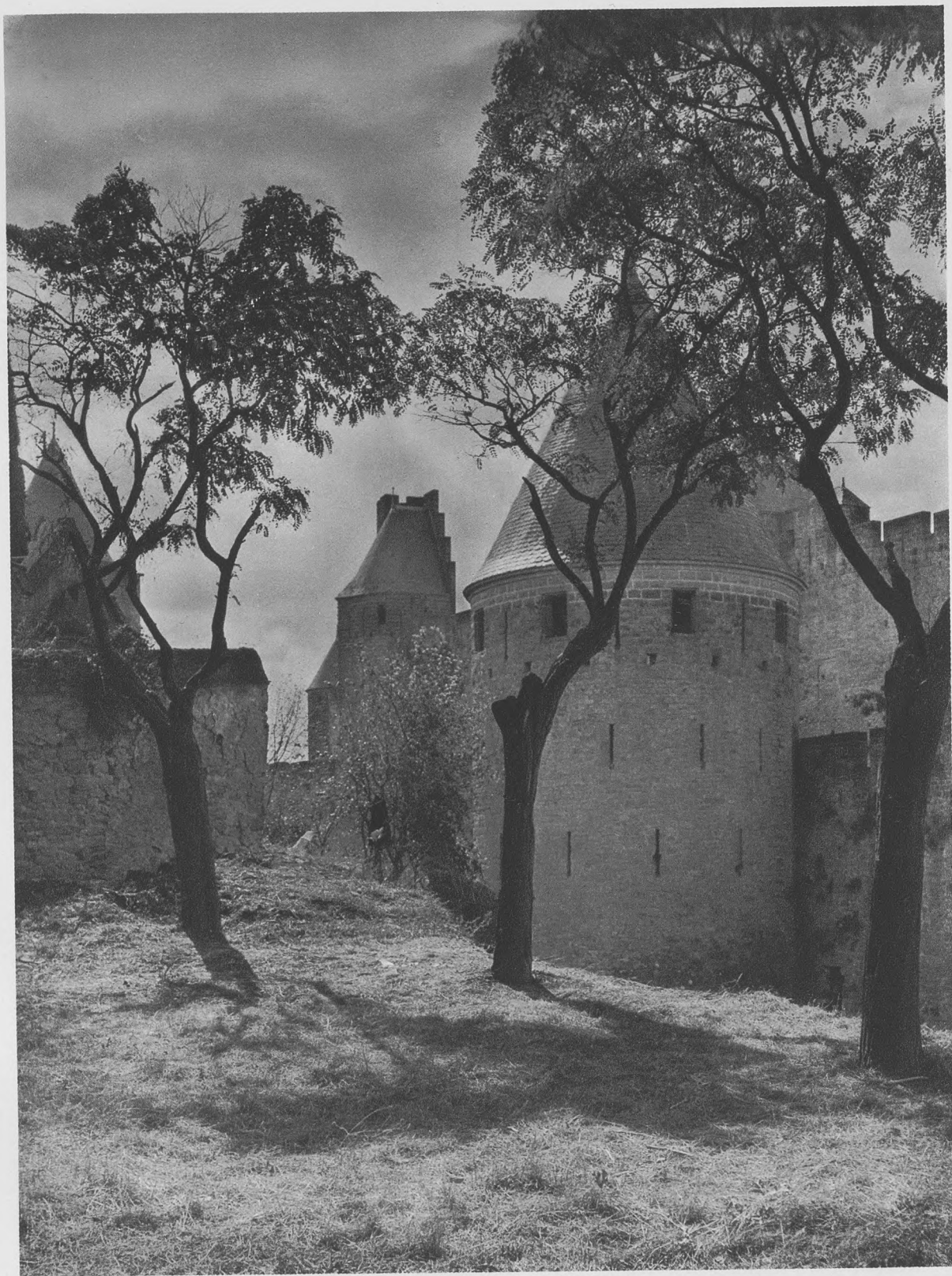
Landschaft zwischen Perpignan und Carcassonne
Paisaje entre Perpignan y Carcassonne



Cité de Carcassonne



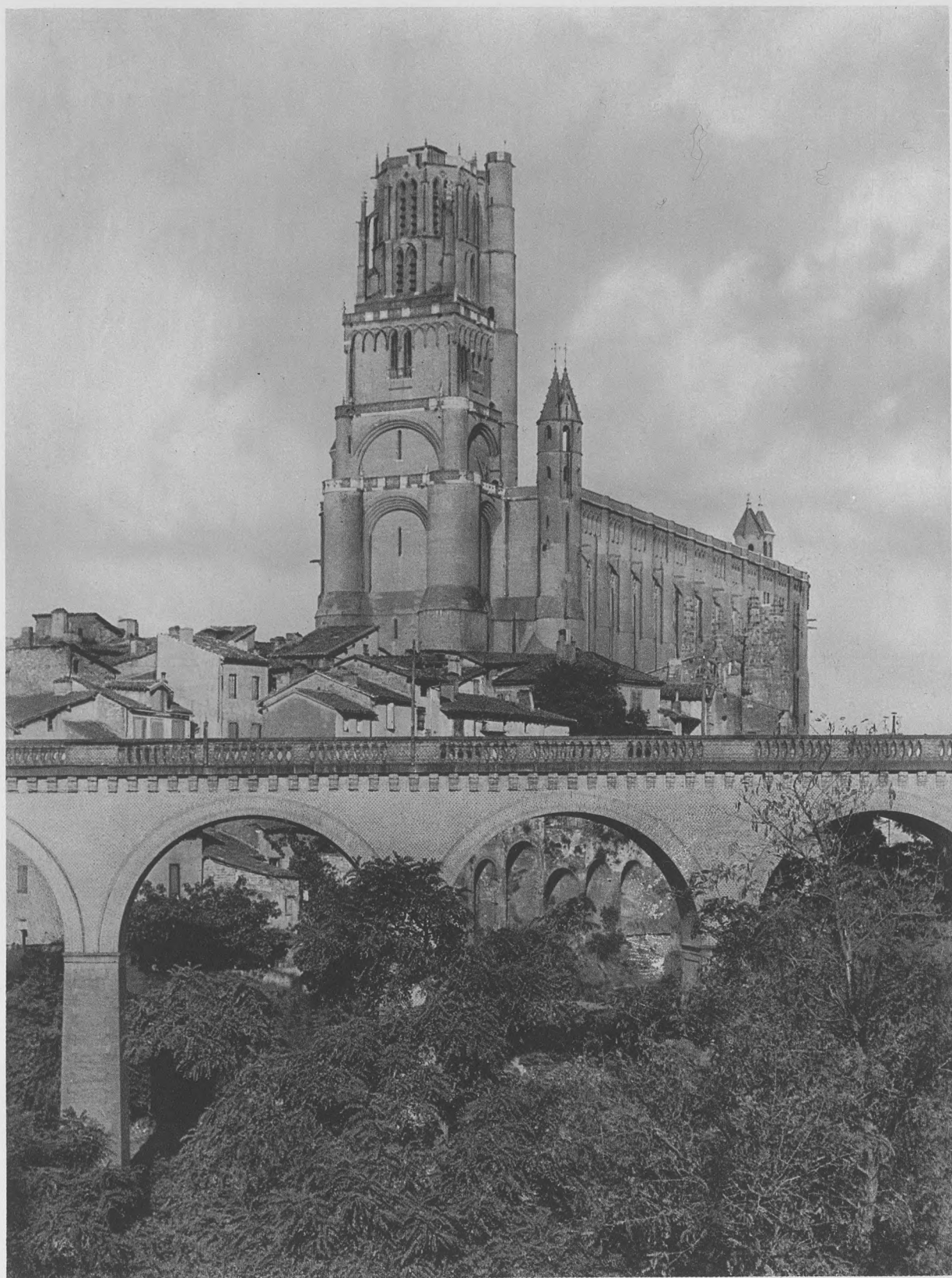
Cité de Carcassonne



Cité de Carcassonne



Cité de Carcassonne



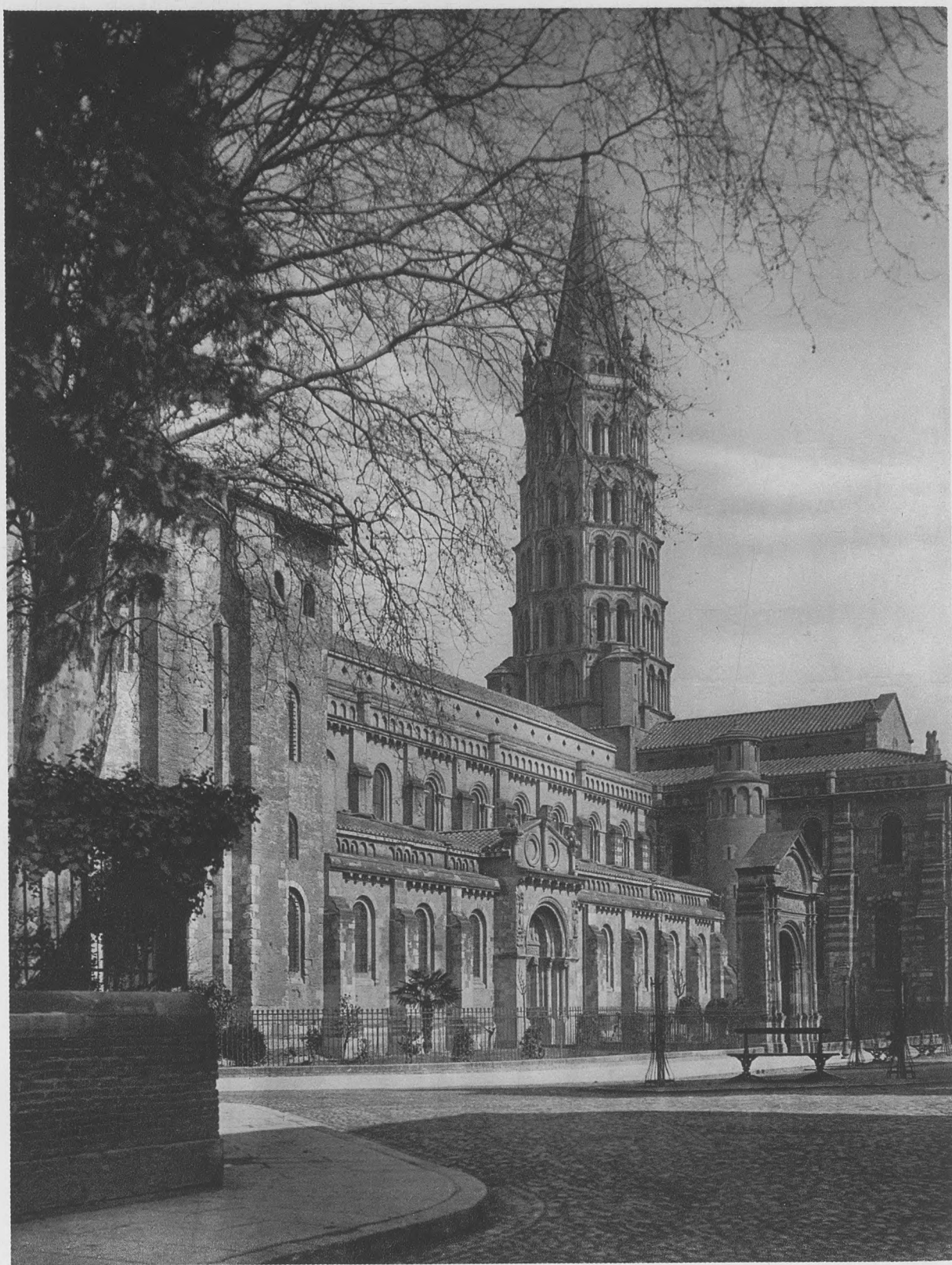
Albi. La cathédrale
Albi. The Cathedral

Albi. Die Kathedrale
La catedral de Albi



Cathédrale d'Albi. L'Apôtre Saint-Jean
Albi Cathedral. St. John

Kathedrale von Albi. Der Apostel Johannes
El Apóstol San Juan en la catedral de Albi

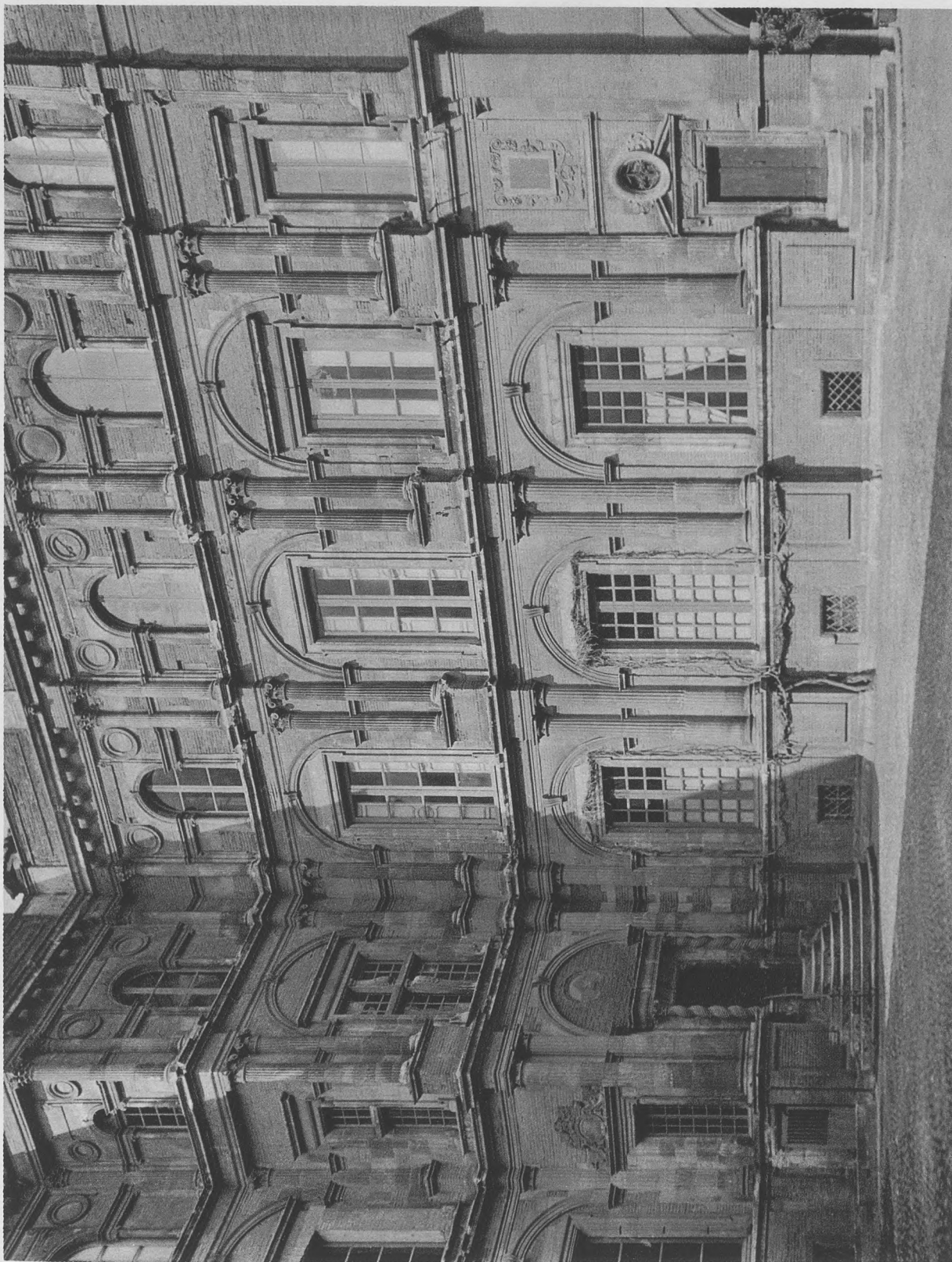


Toulouse. Église Saint-Sernin

Toulouse. St. Sernin

Toulouse. Kirche Saint-Sernin

La iglesia de San Sernin en Tolosa



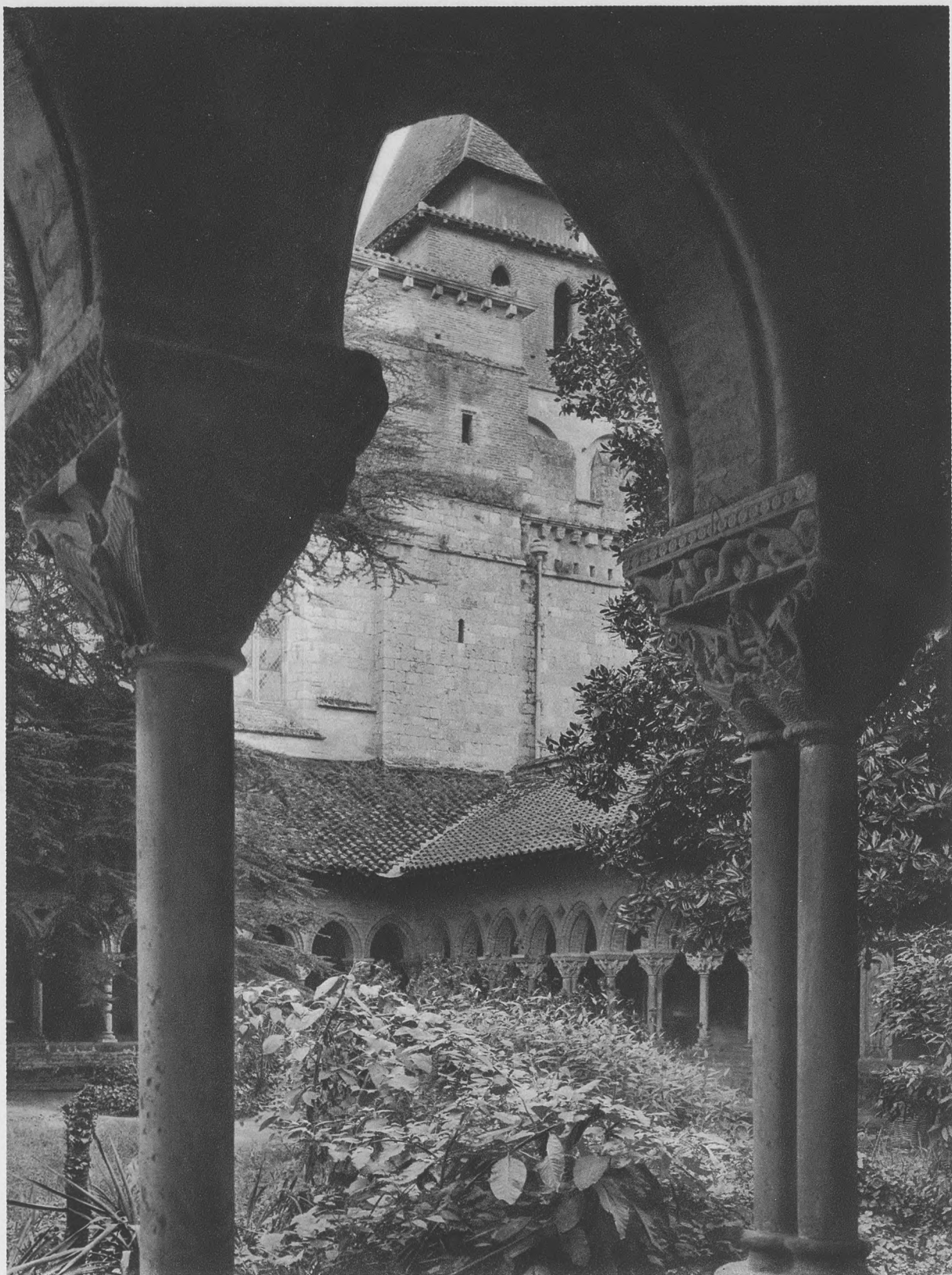
Toulouse. Hôtel d'Assézat



Toulouse. Hôtel Bernuy

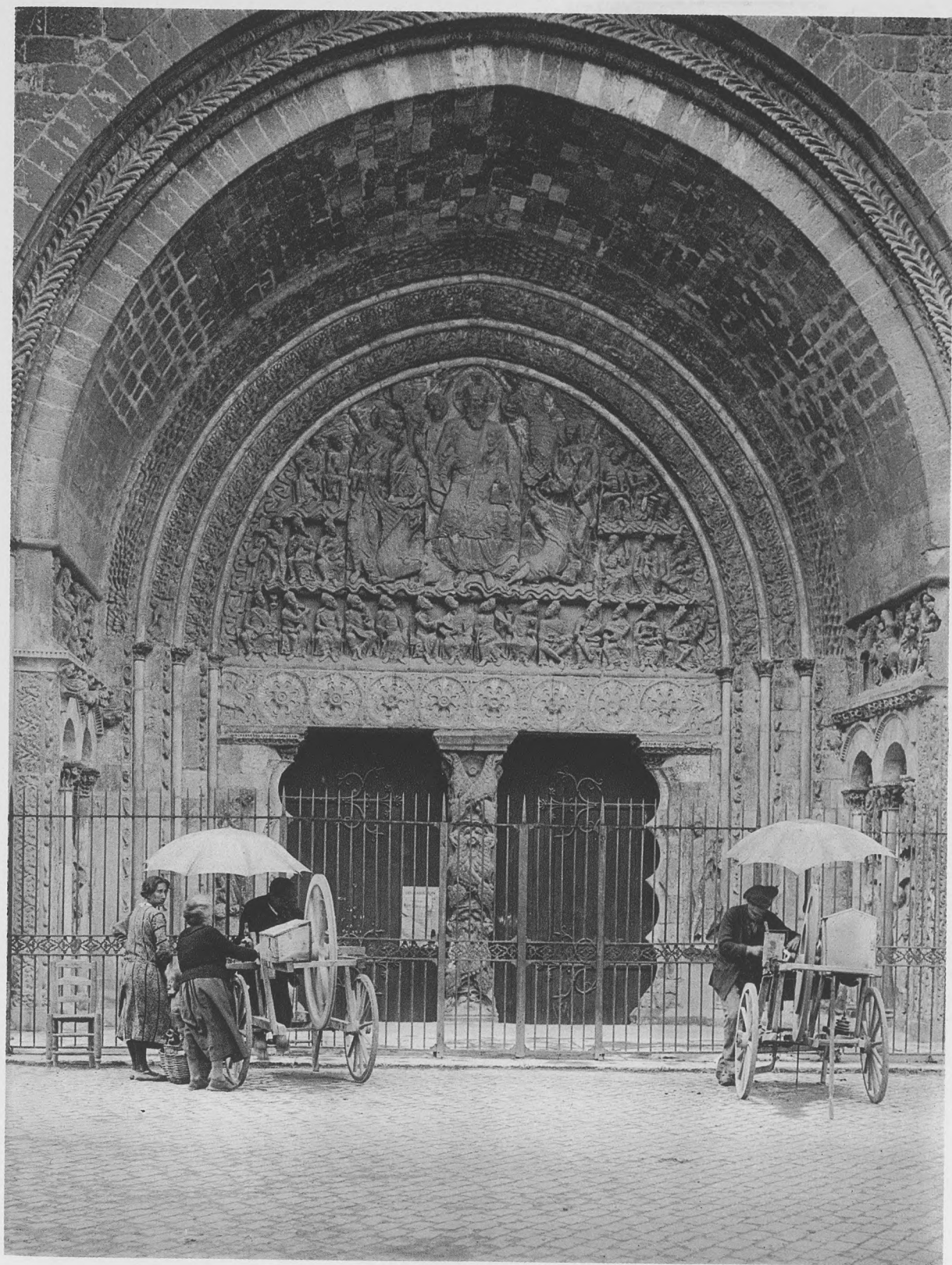


Toulouse. Maison de pierre



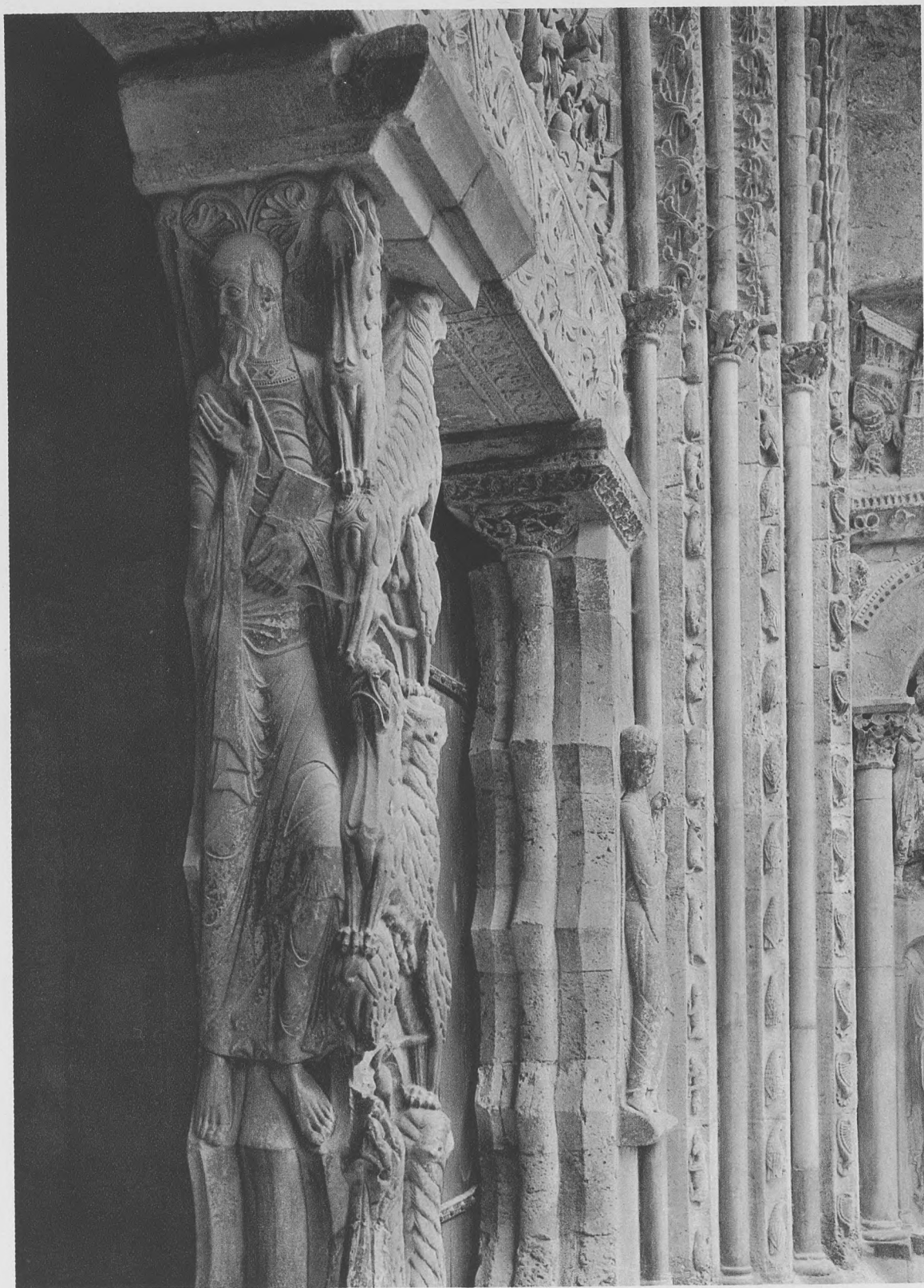
Moissac. Le cloître
Moissac. The Cloister

Moissac. Kreuzgang
El claustro en Moissac



Moissac. Portail de l'église
 Moissac. Portal of the Church

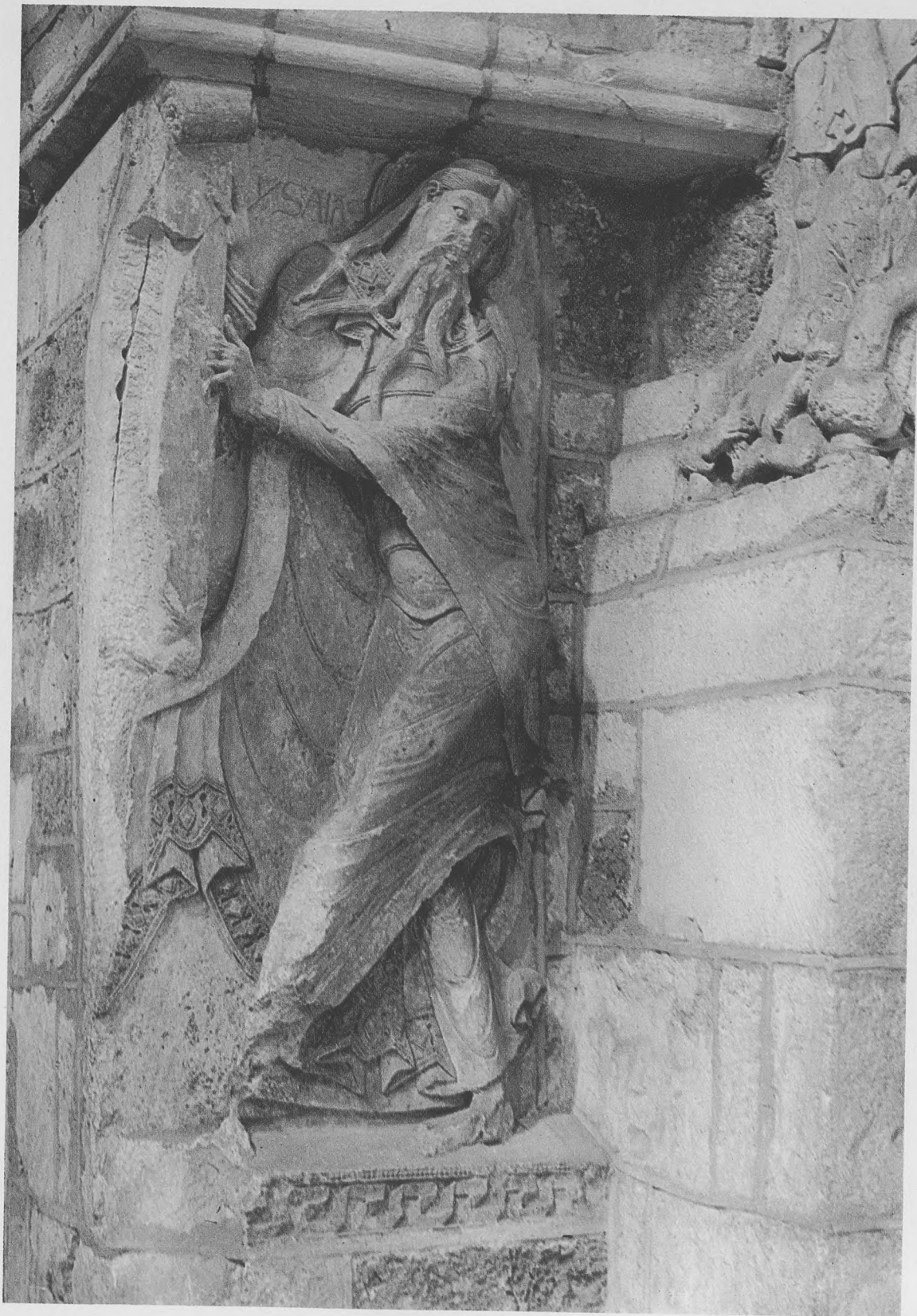
Moissac. Portal der Kirche
 Portal de la iglesia de Moissac



Moissac. Portail de l'église

Moissac. Portal of the Church, Detail

Moissac. Portal der Kirche
Portal de la iglesia de Moissac



Souillac. Le Prophète Isaïe
 Souillac. Jesaiah

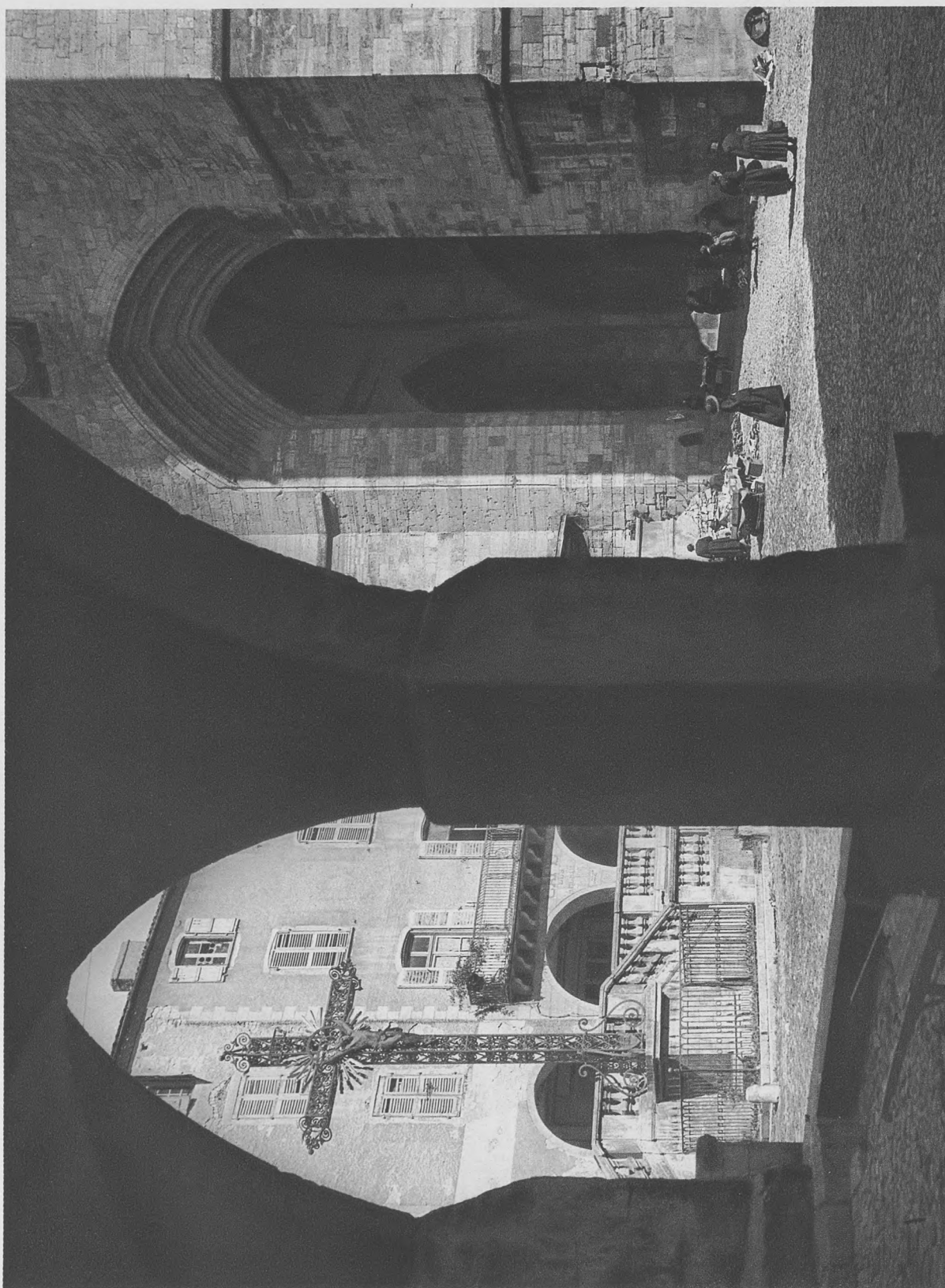
Souillac. Der Prophet Jesaias
 El Profeta Isaías en la iglesia de Souillac



Saint-Cirq-Lapopie



Villefranche-de-Rouergue

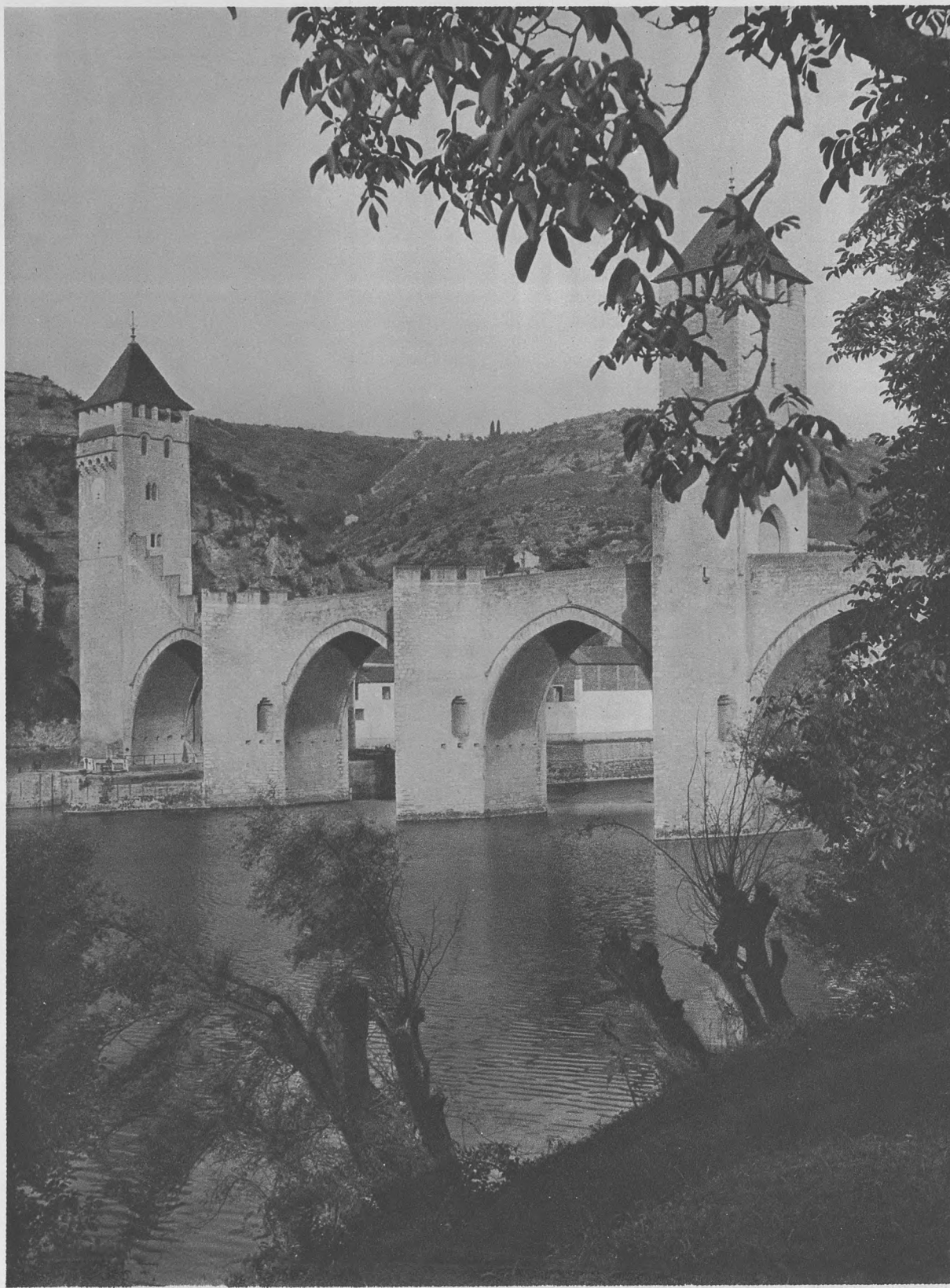


Villefranche-de-Rouergue. Place Notre-Dame

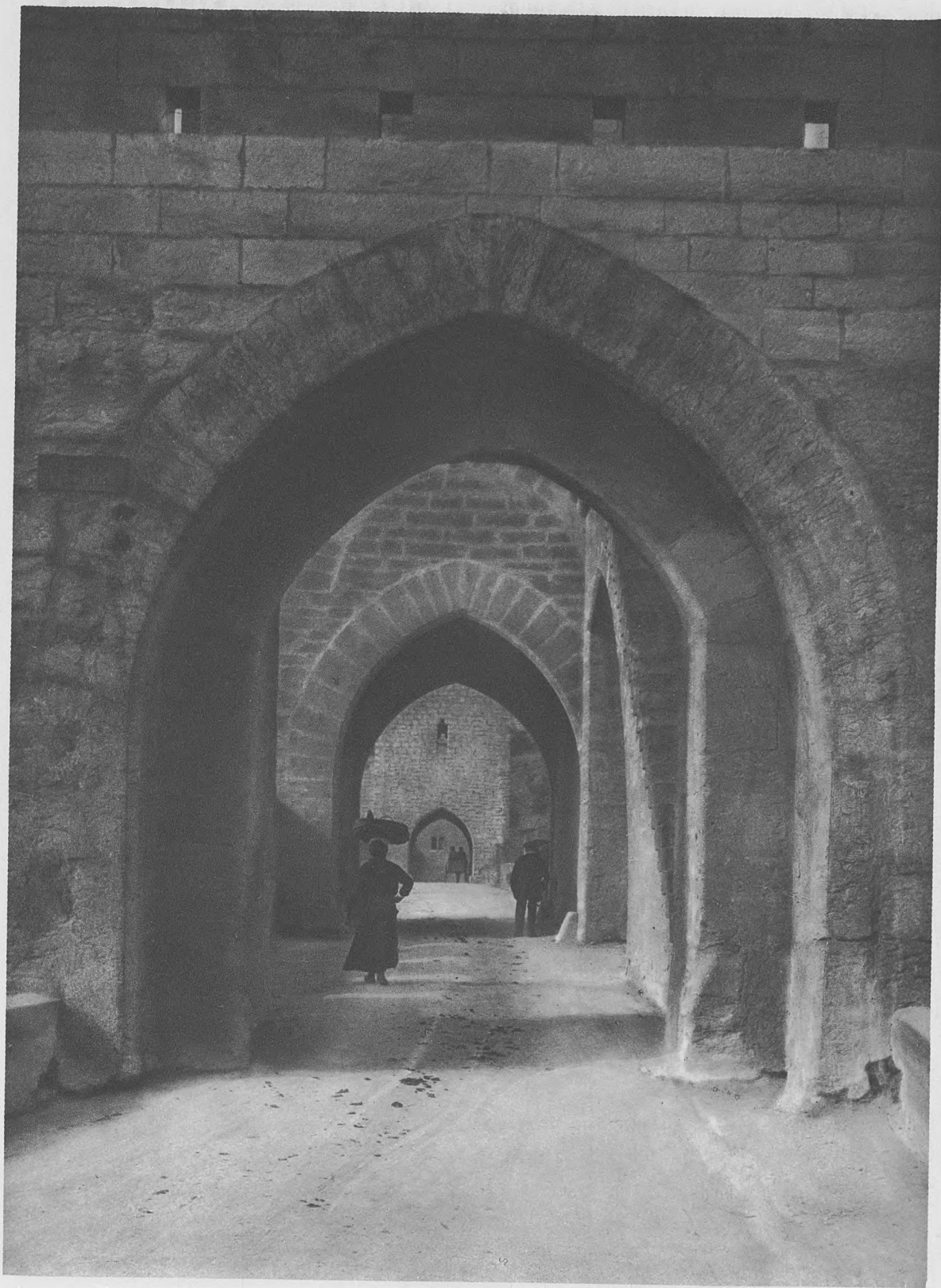


Cordes, Les halles
Cordes, The Market Hall

Cordes, Die Markthalle
El mercado de Cordes



Cahors. Pont Valentré



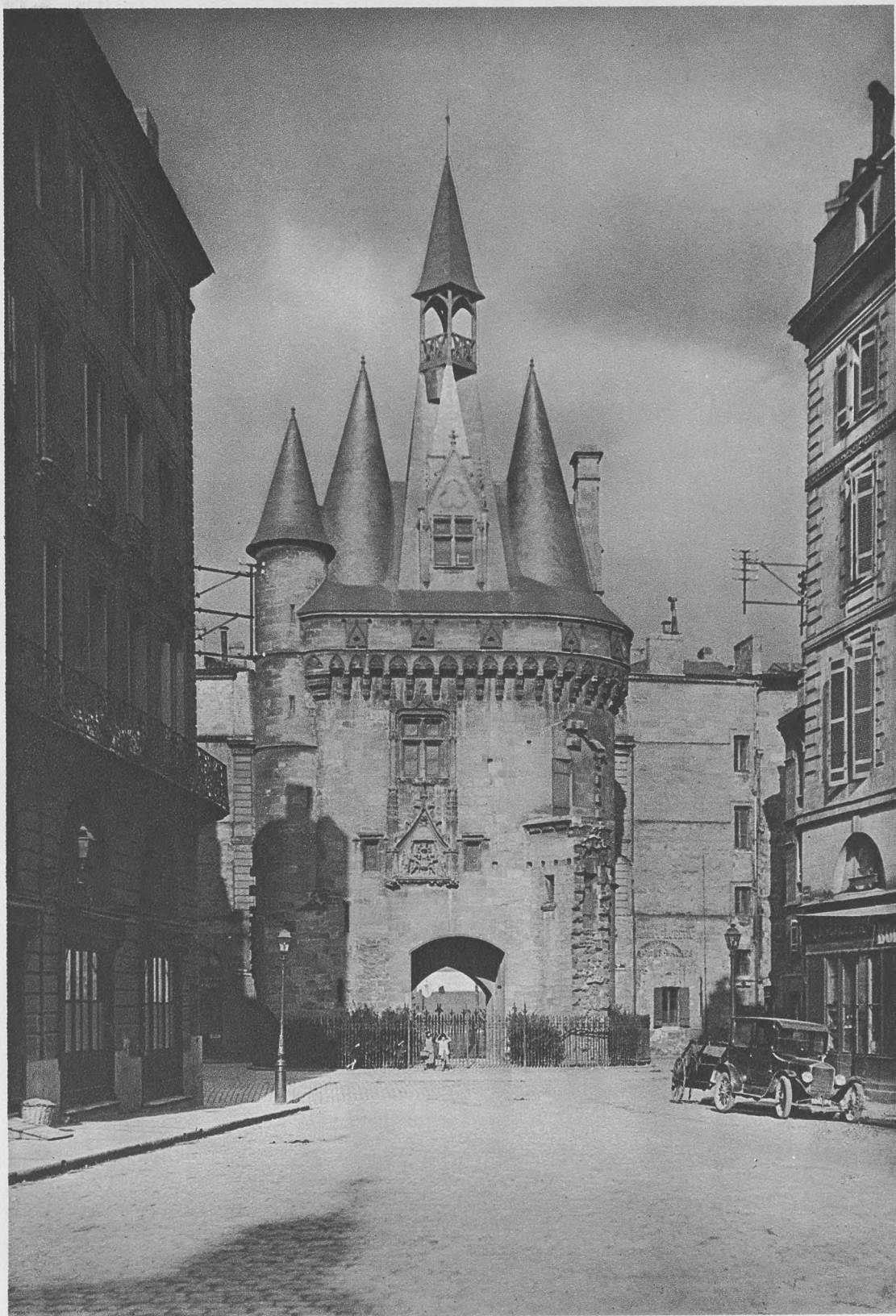
Cahors. Pont Valentré



Vallée du Lot



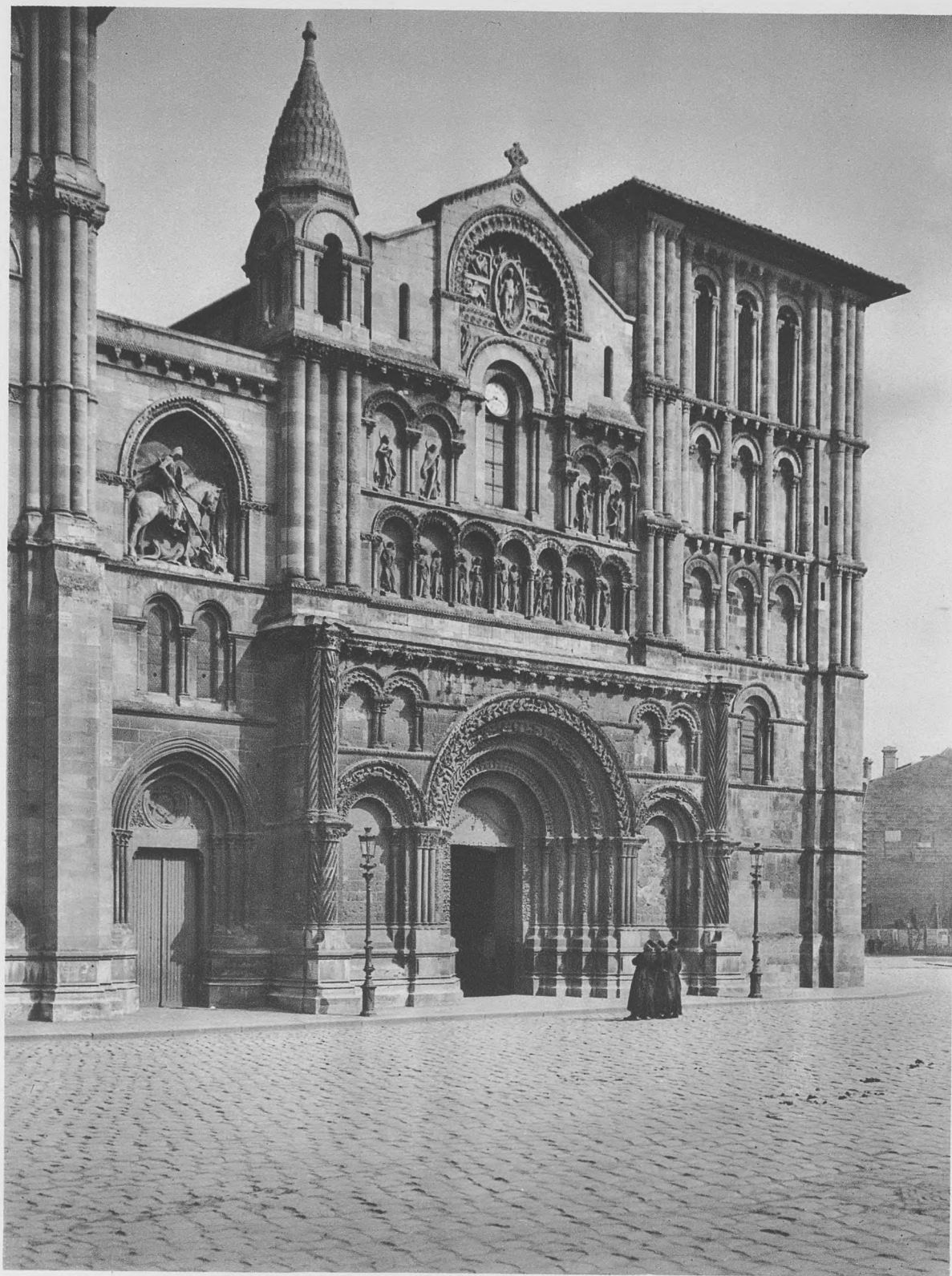
Rocamadour



Bordeaux. Porte de Caillau



Bordeaux. Place des Quinconces



Bordeaux. Église Sainte-Croix
Bordeaux. The Church of St. Croix

Bordeaux. Die Kirche Sainte-Croix
Iglesia de la Santa Cruz en Burdeos



Saint-Émilion. Cloître du Couvent des Cordeliers

Saint-Émilion. Franciscan Monastery, Cloister

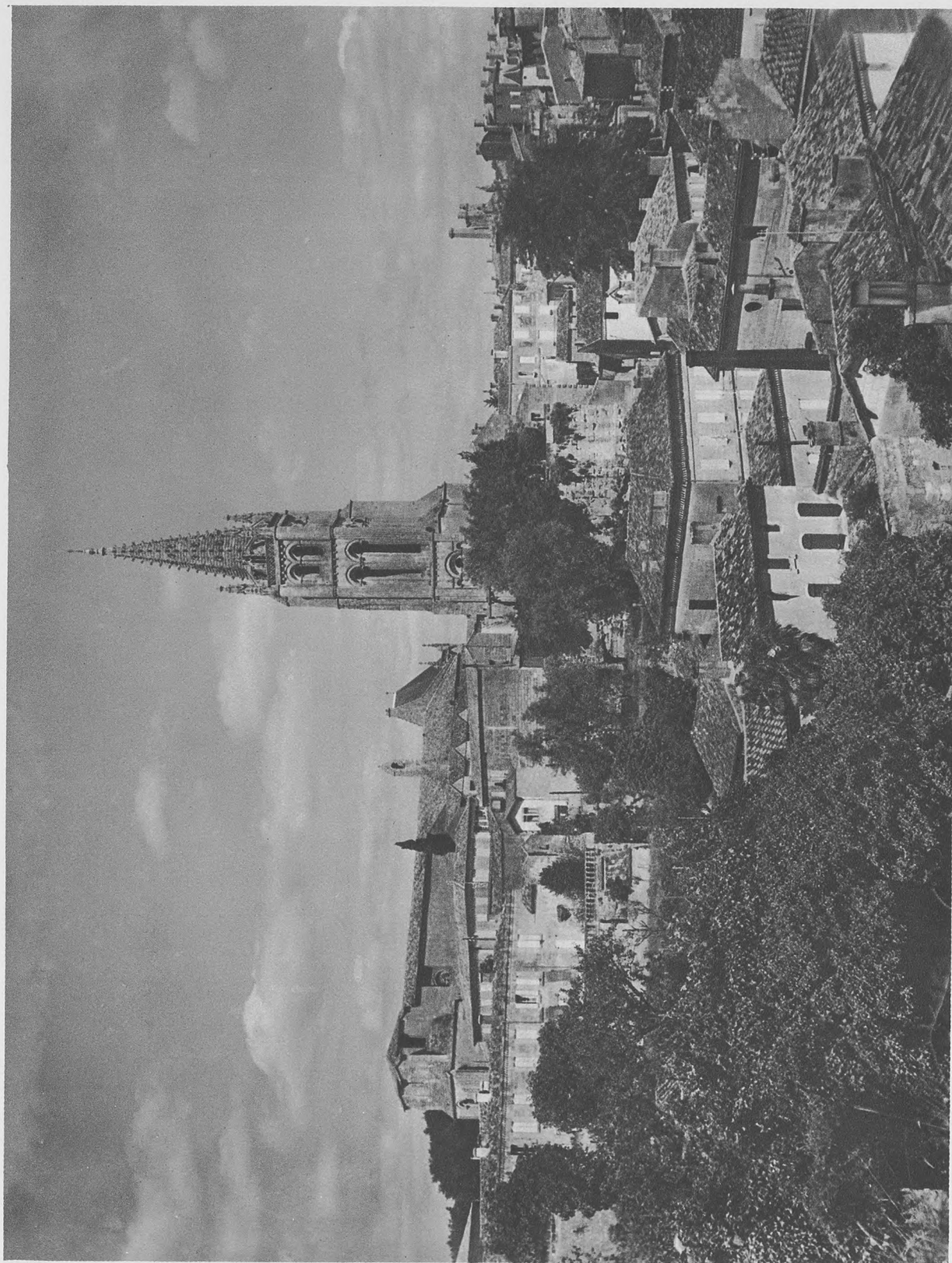
Saint-Émilion. Kreuzgang des Franziskanerklosters

Claustro del convento de los Franciscanos en Saint-Émilion

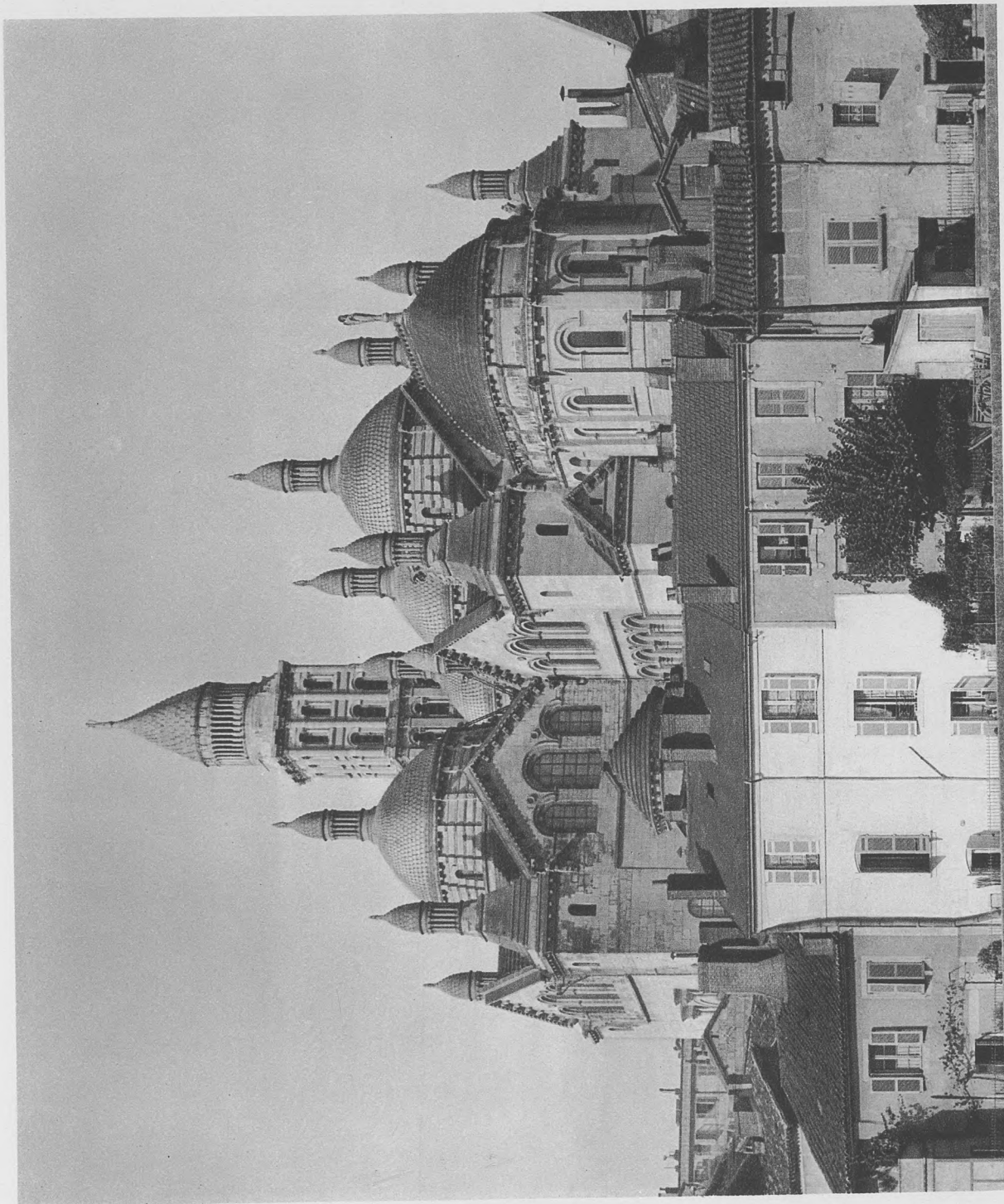


Weinberge bei Bordeaux
Viñedos cerca de Burdeos

Vignobles aux environs de Bordeaux
Vineyards near Bordeaux



Saint - Émilion

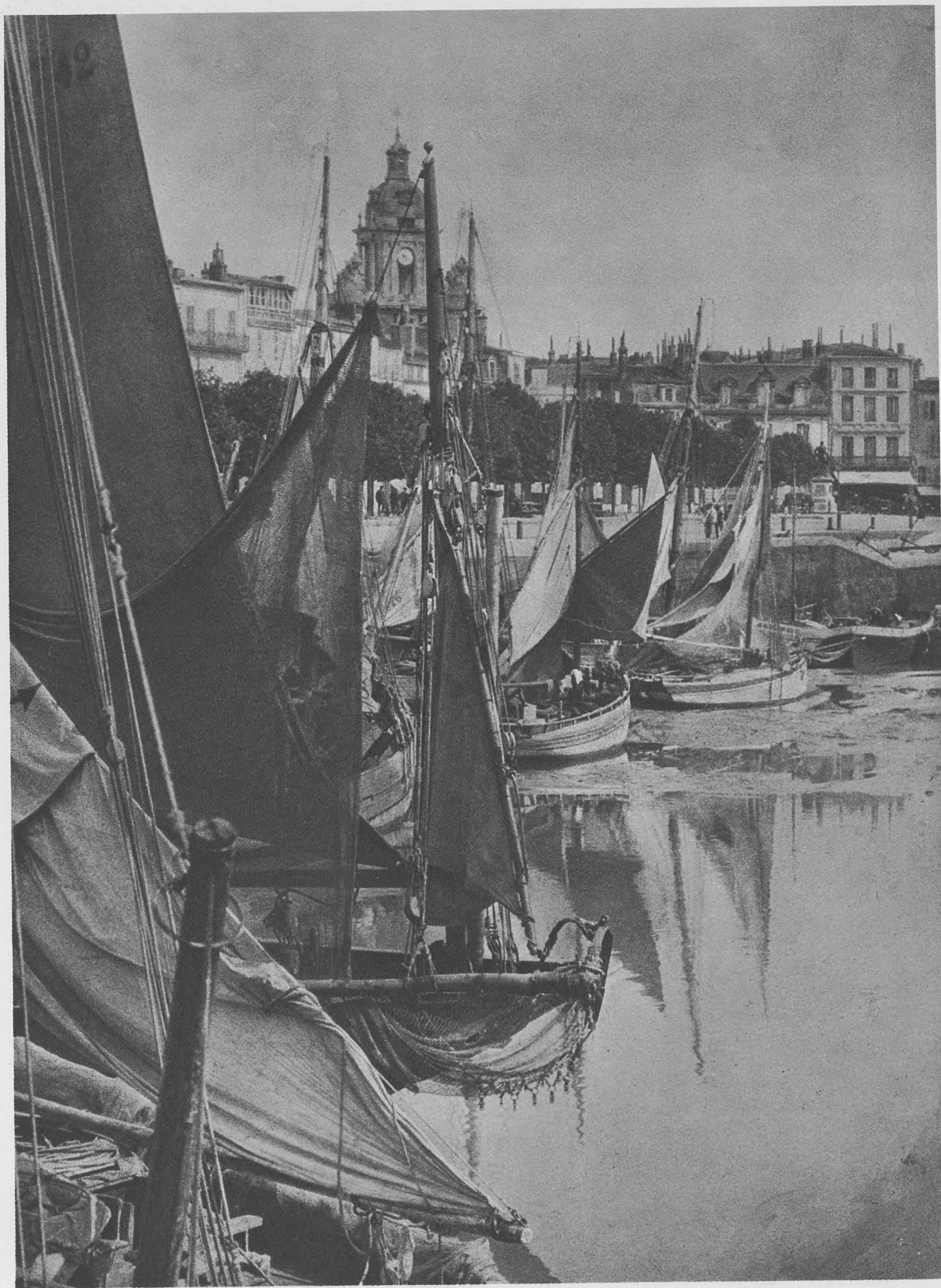


Périgueux. Kathedrale Saint - Front
La catedral Saint - Front en Périgueux

Périgueux. Cathédrale Saint - Front
Périgueux. St. Front Cathedral

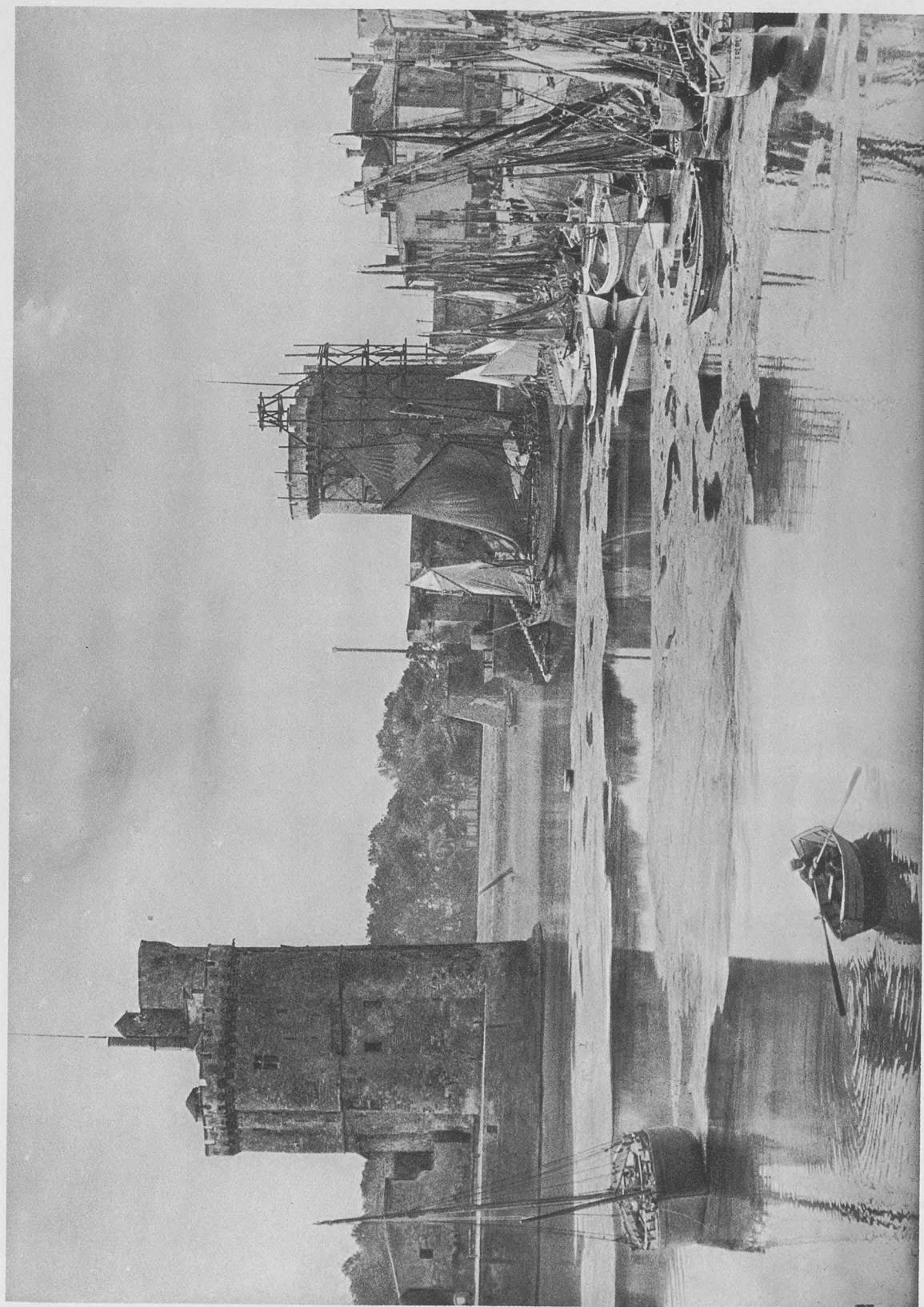


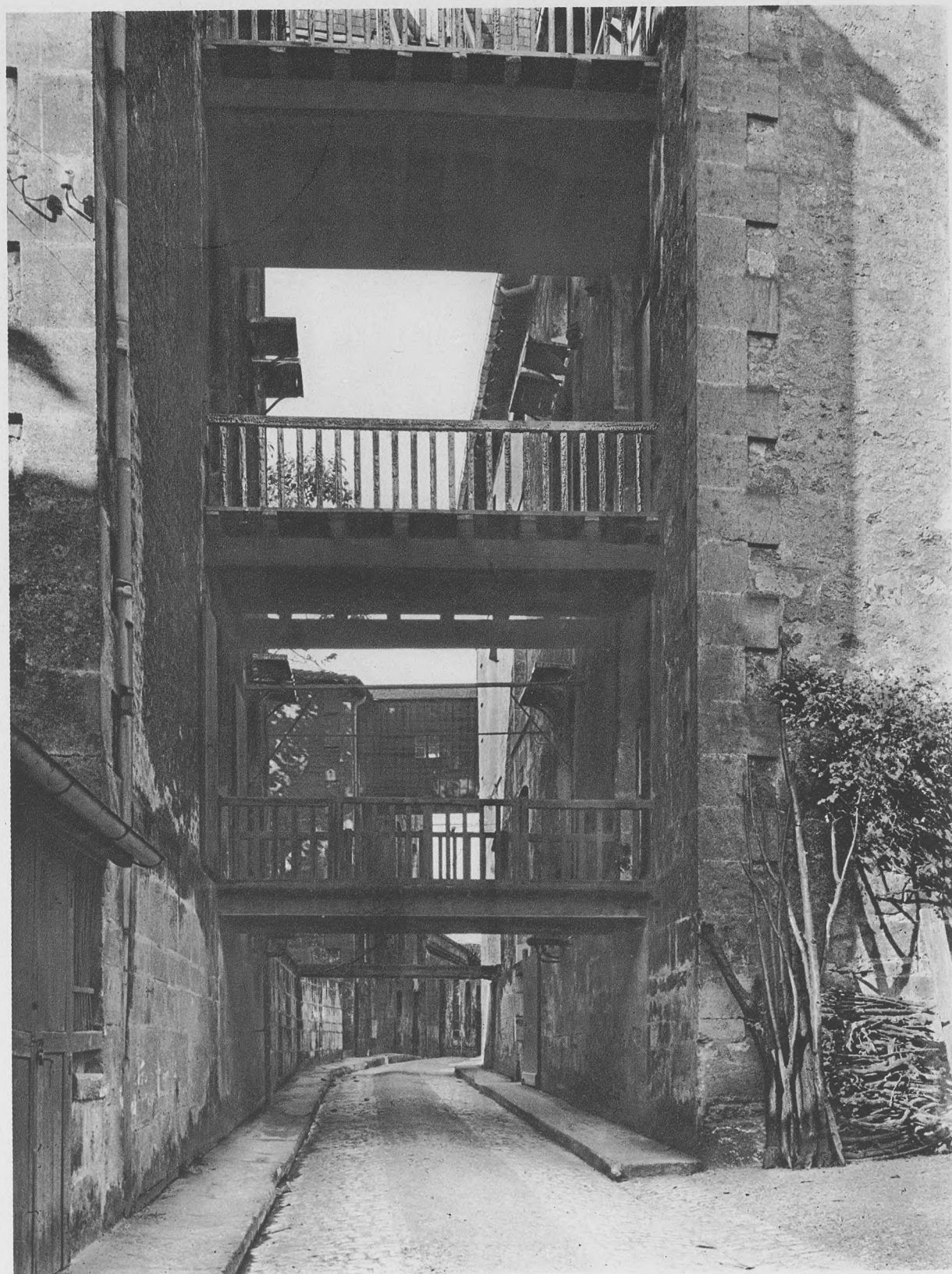
Périgueux. Maisons du quai



La Rochelle

La Rochelle





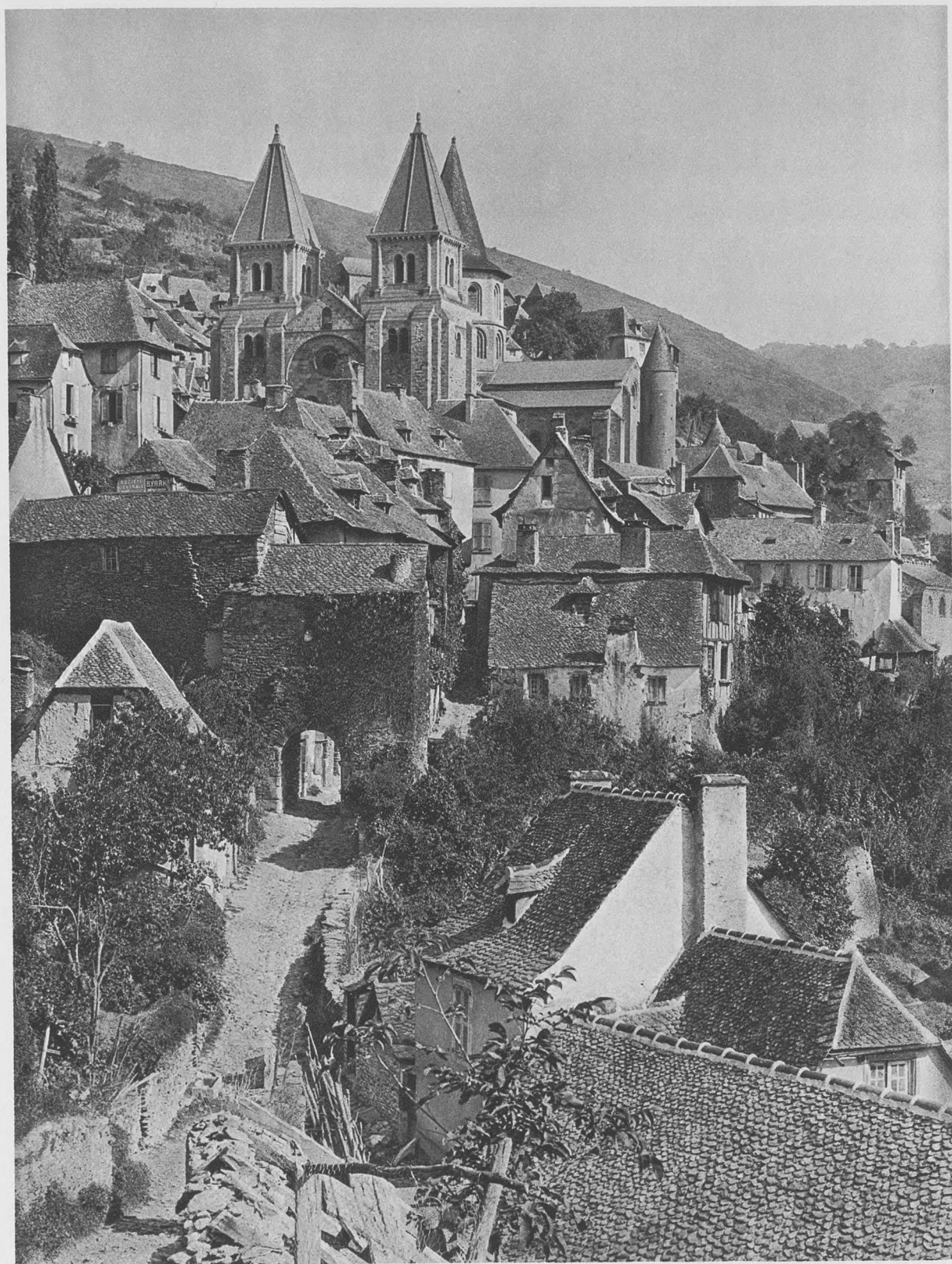
Cognac. Entrepôts d'eau-de-vie
Cognac. Brandy Shops

Cognac. «Cognac»-Magazine
Bodegas de coñac en la ciudad de Cognac

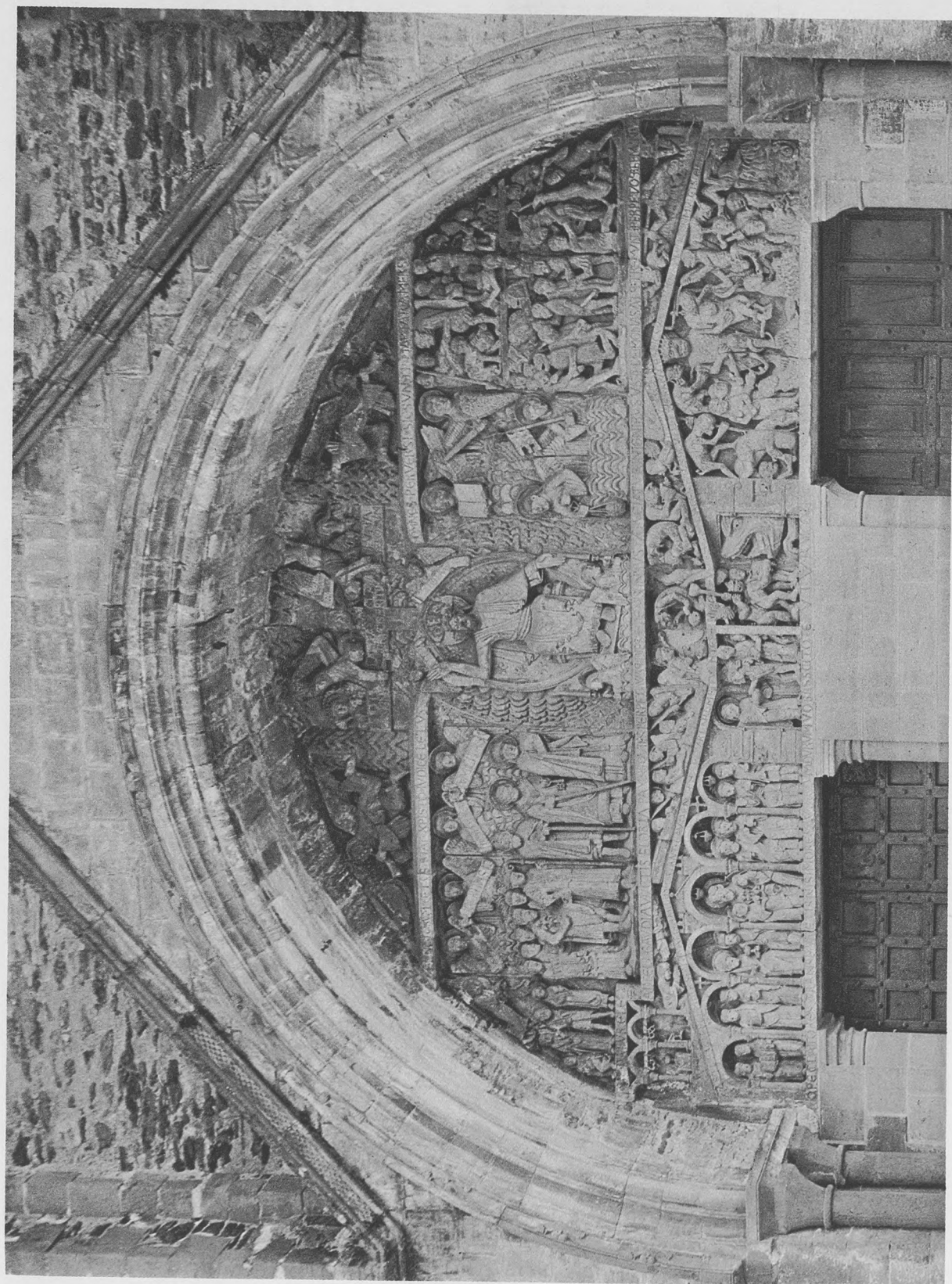


Angoulême. Tour de la cathédrale
 Angoulême. Cathedral Tower

Angoulême. Turm der Kathedrale
 Torre de la catedral de Angoulême



Conques



Conques. Tympan du portail de l'église

Conques. Tympanum over the Church Portal

Conques. Tympanon des Kirchenportals

Timpano del portal de la iglesia de Conques



Uzerche



Salers

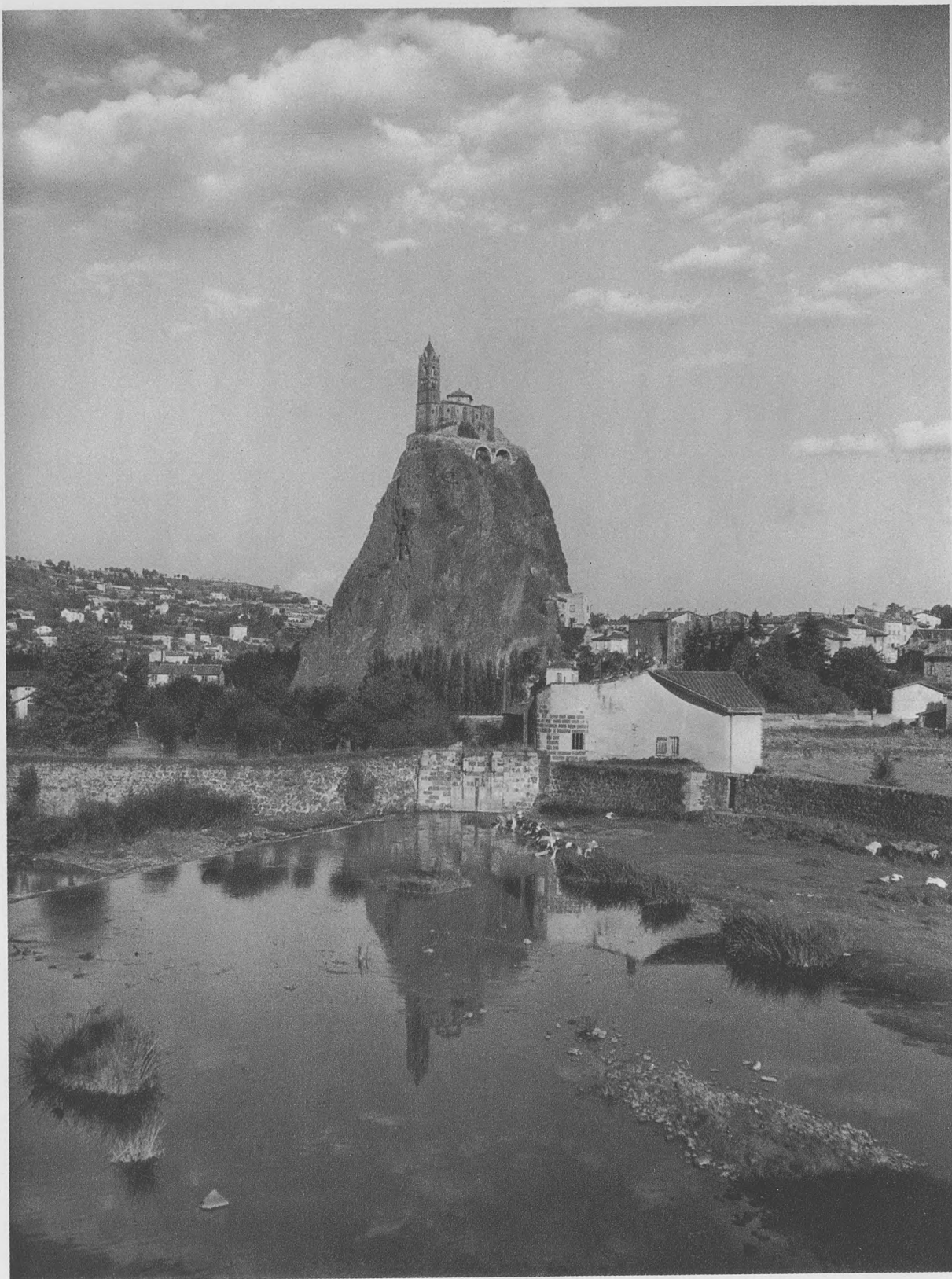


Salers. Mise au tombeau
Salers. Burial of Christ

Salers. Grablegung Christi
El Santo Sepulcro en la iglesia de Salers



Murat



Le Puy. Rocher d'Aiguilhe

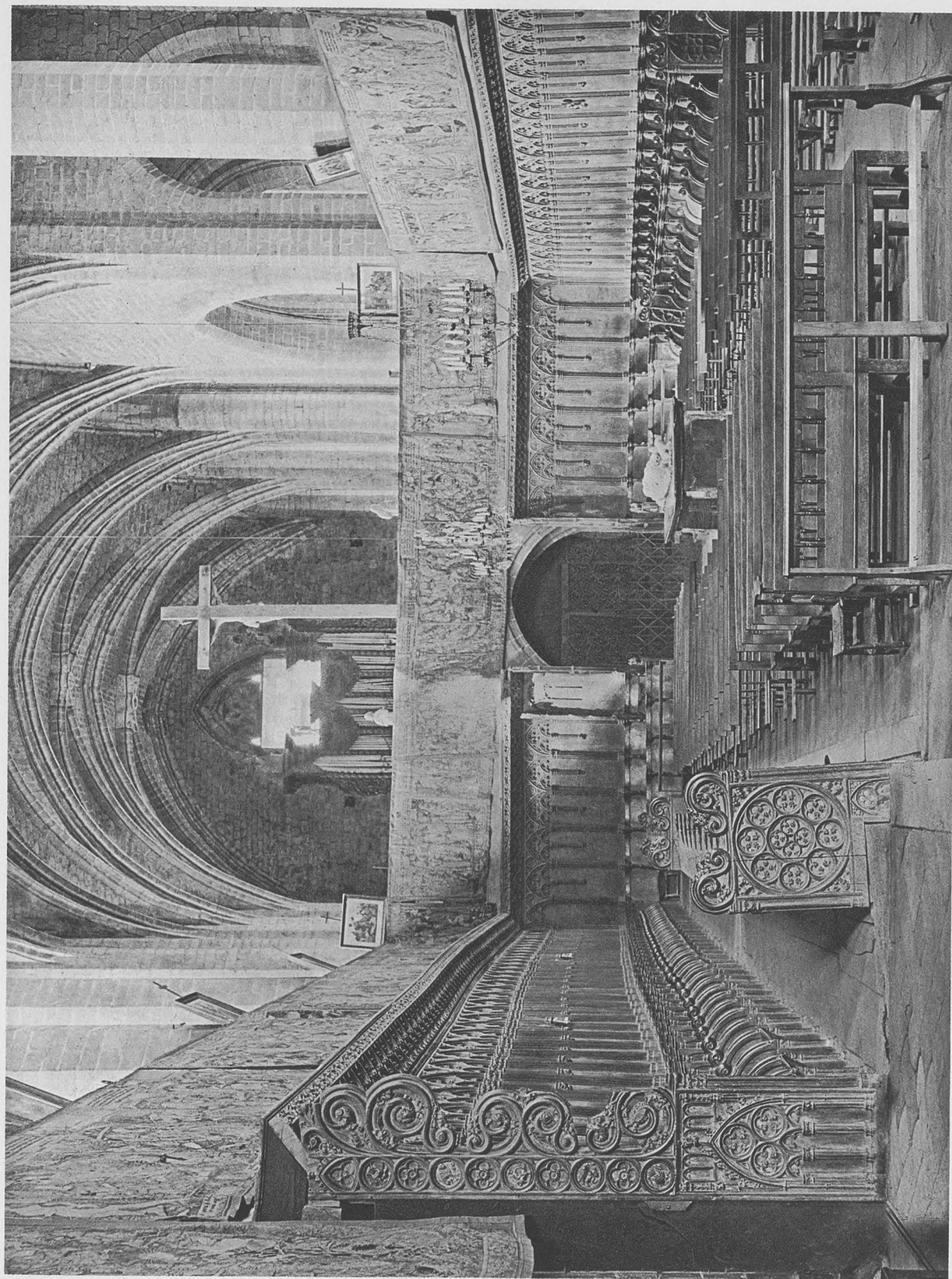


Le Puy



Alagnon - Tal
El valle de Alagnon

Vallée de l'Alagnon
Alagnon Valley

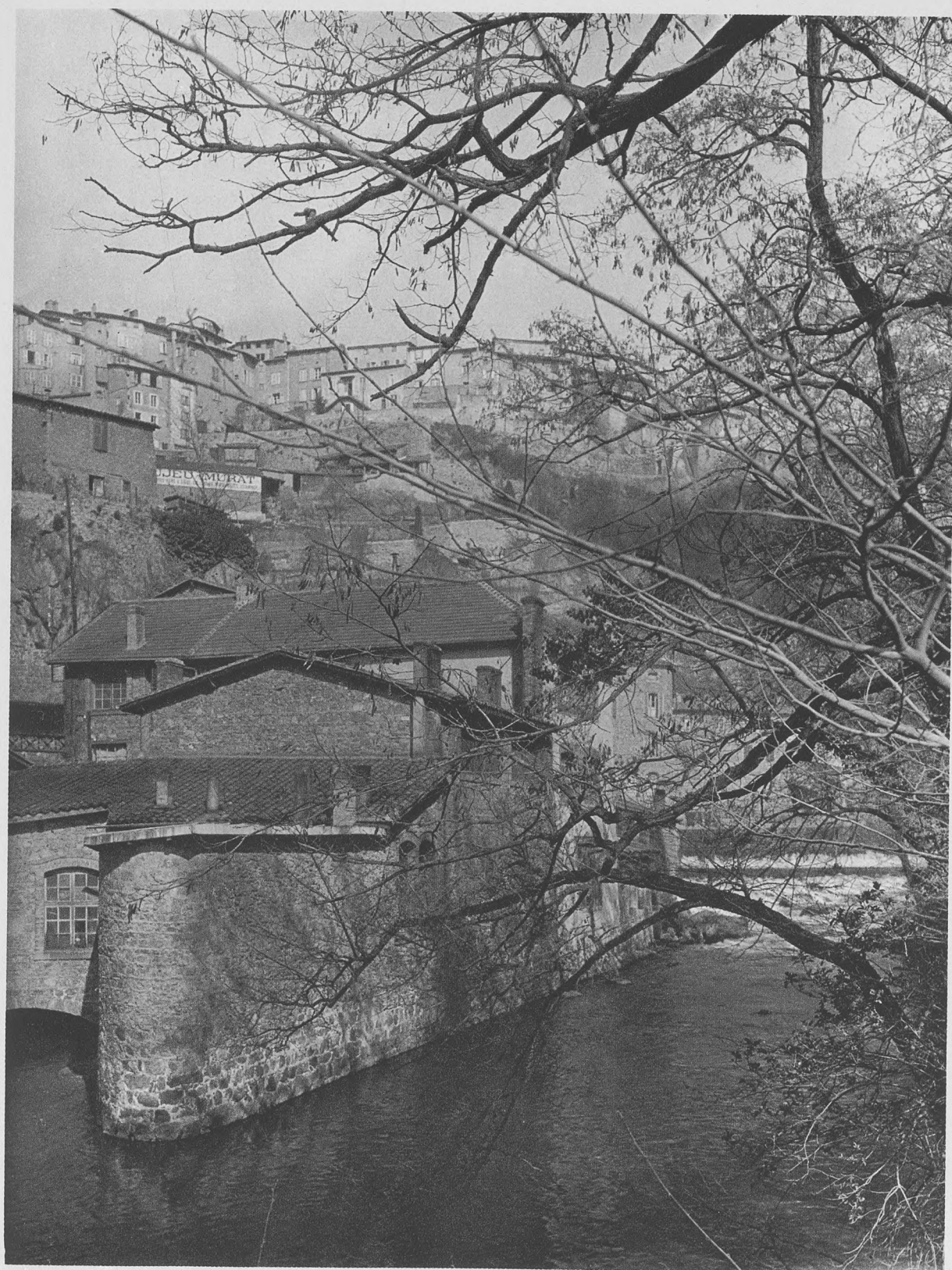


La Chaise-Dieu. Intérieur de l'église
La Chaise-Dieu. Interior of the Church

La Chaise-Dieu. Inneres der Kirche
Interior de la iglesia de Chaise-Dieu



Château d'Alba



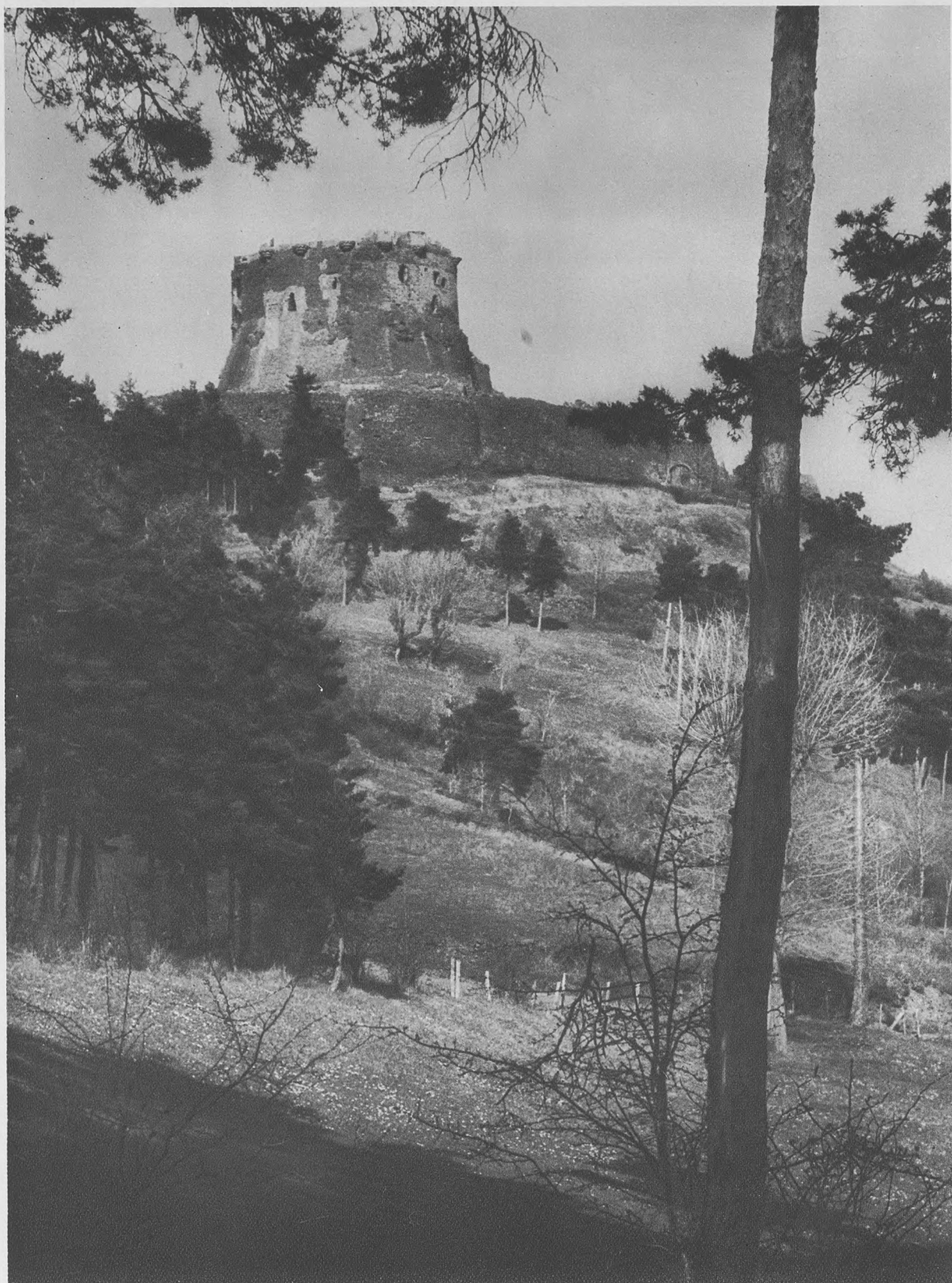
Thiers



Le Mont-Dore



Le Roche Sanadoire



Château de Murols
Château de Murols

Schloß Murols
Castillo de Murols

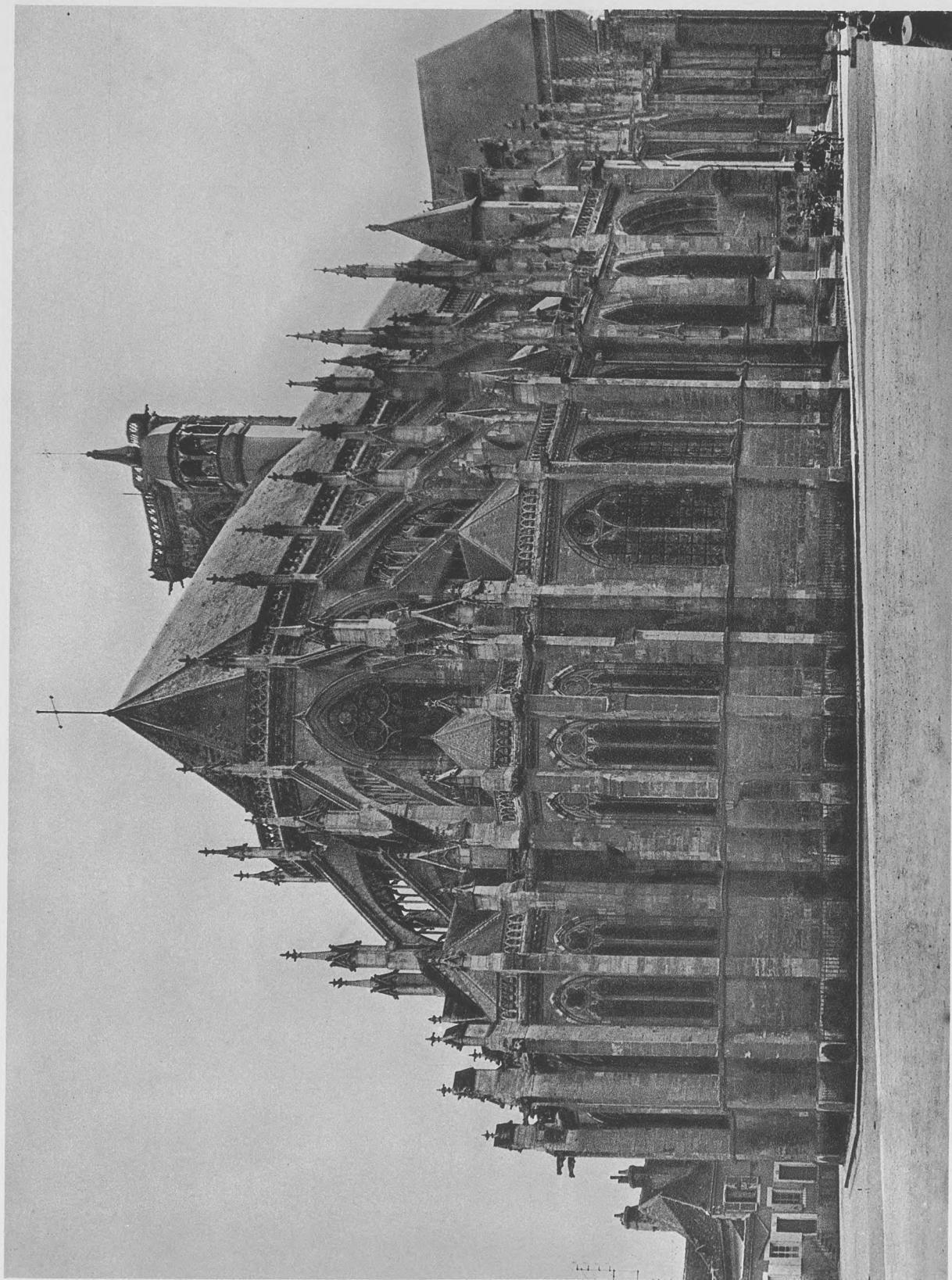


Royat. Église Saint-Léger
Royat. Church of St. Léger

Royat. Die Kirche Saint-Léger
Iglesia de Saint-Léger en Royat



Clermont-Ferrand

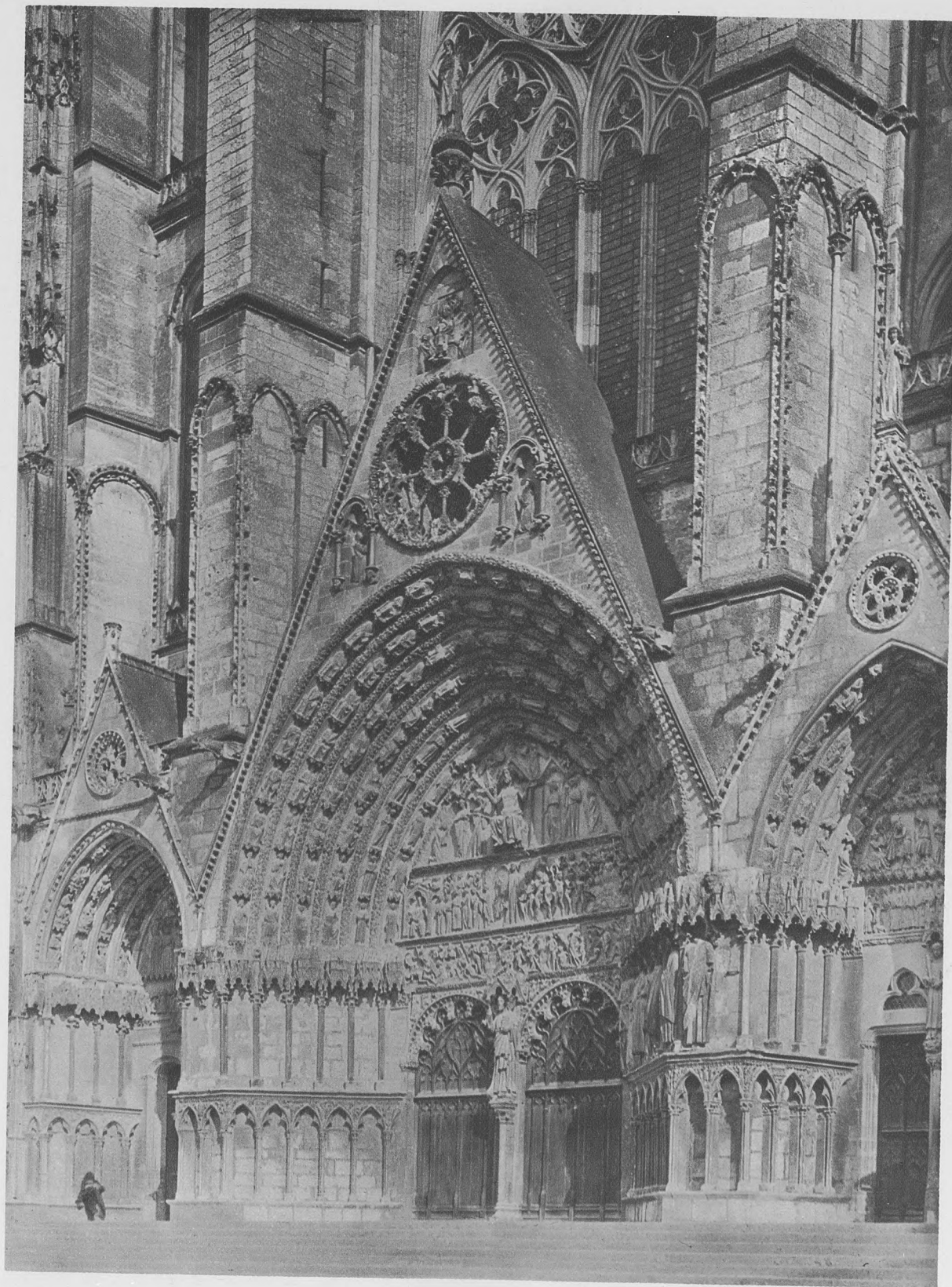


Nevers. La cathédrale
Nevers. The Cathedral

Nevers. Die Kathedrale
La catedral de Nevers

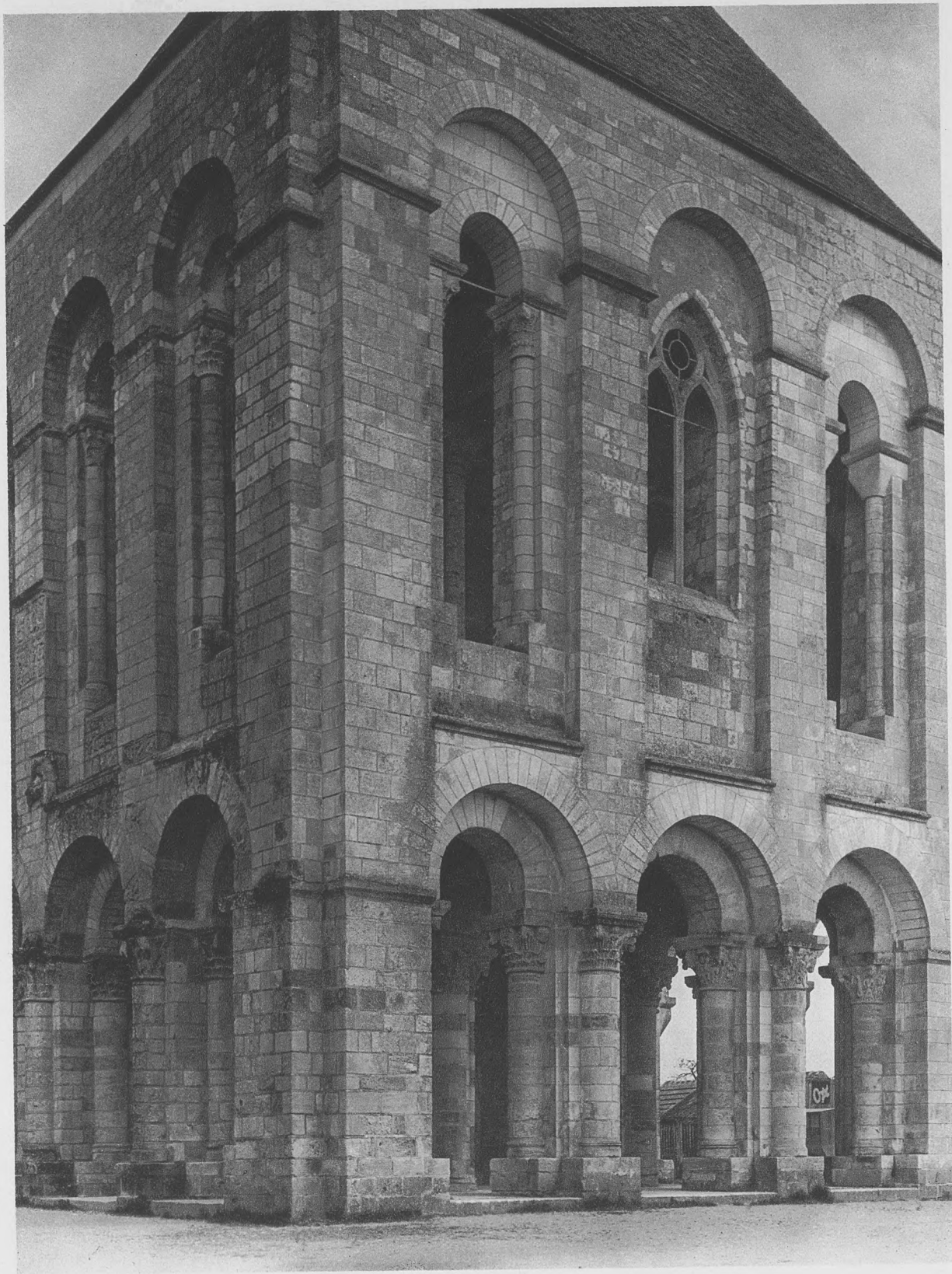


Nevers. Porte du Crœux



Bourges. Façade de la cathédrale
Bourges. Façade of the Cathedral

Bourges. Fassade der Kathedrale
Fachada de la catedral de Bourges



Saint-Benoît-sur-Loire. Porche de l'église
Saint-Benoît-sur-Loire. Church Porch

Saint-Benoît-sur-Loire. Portikus der Kirche
Pórtico de la iglesia de Saint-Benoît-sur-Loire



Sully-sur-Loire. Le château
Sully-sur-Loire. The Castle

Sully-sur-Loire. Das Schloß
El castillo de Sully-sur-Loire



Orléans. La cathédrale
Orléans. The Cathedral

Orléans. Die Kathedrale
La catedral de Orléans



Orléans. Sur une des tours de la cathédrale

Orléans. One of the Cathedral Towers

Orléans. Auf einem der Türme der Kathedrale

Estátuas en una torre de la catedral de Orléans



Blois. Le château
Blois. The Castle

Blois. Das Schloß
El castillo de Blois

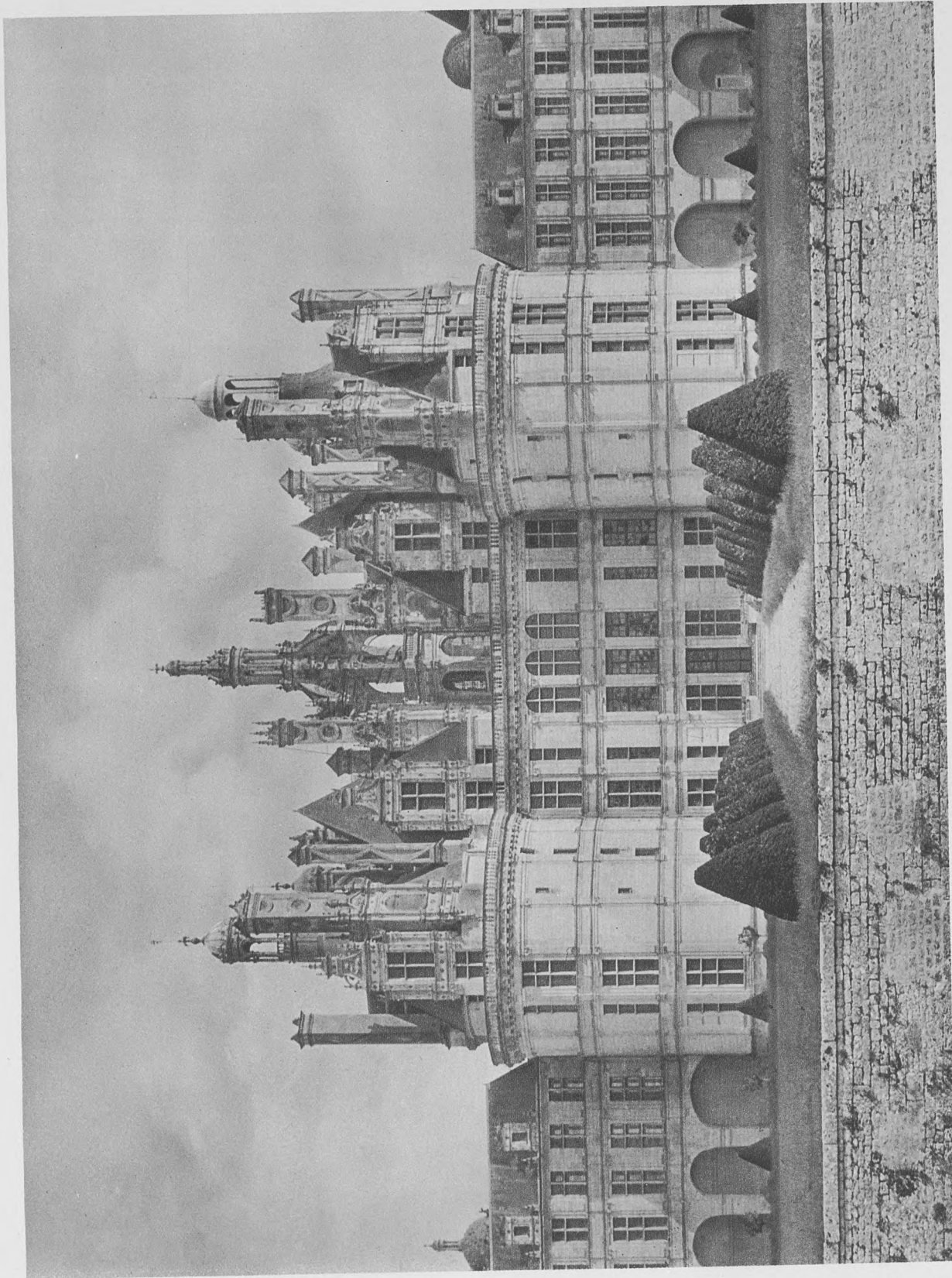


Blois. Dans la cour du château

Blois. Castle Court-Yard

Blois. Im Schloßhof

En el patio del castillo de Blois



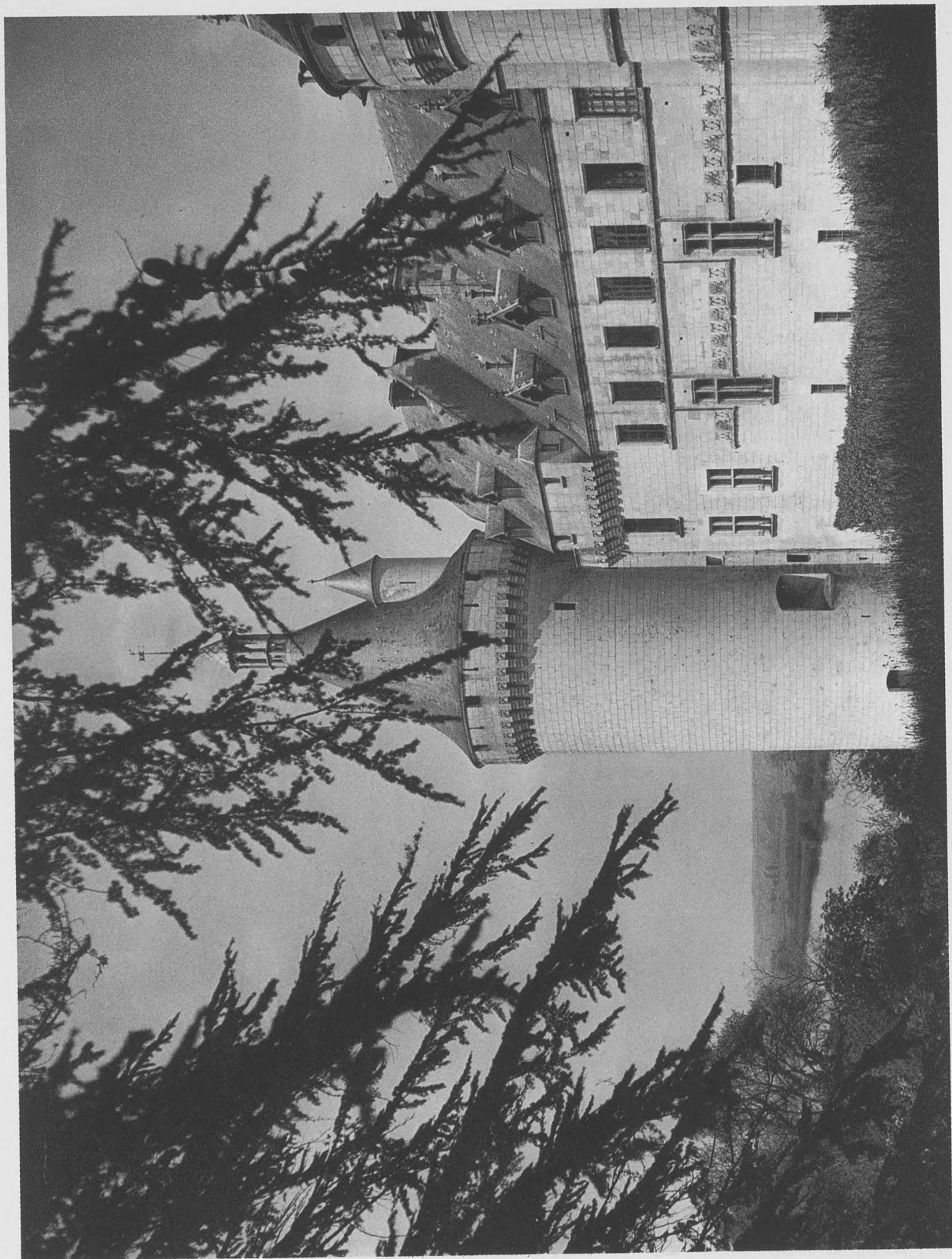
Schloß Chambord
Castillo de Chambord

Château de Chambord
Château de Chambord



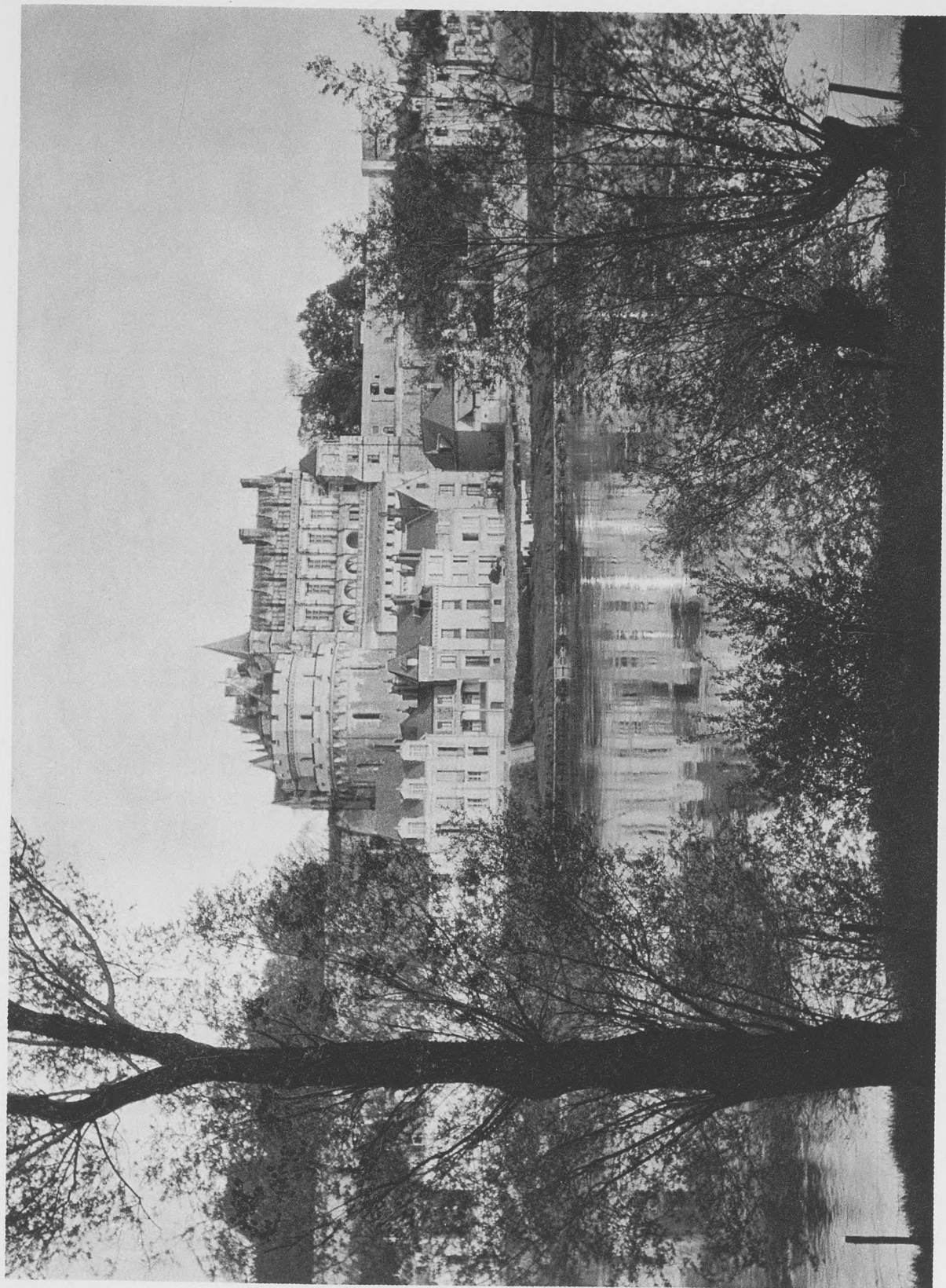
Château de Chenonceau
Château de Chenonceau

Schloß Chenonceau
Castillo de Chenonceau



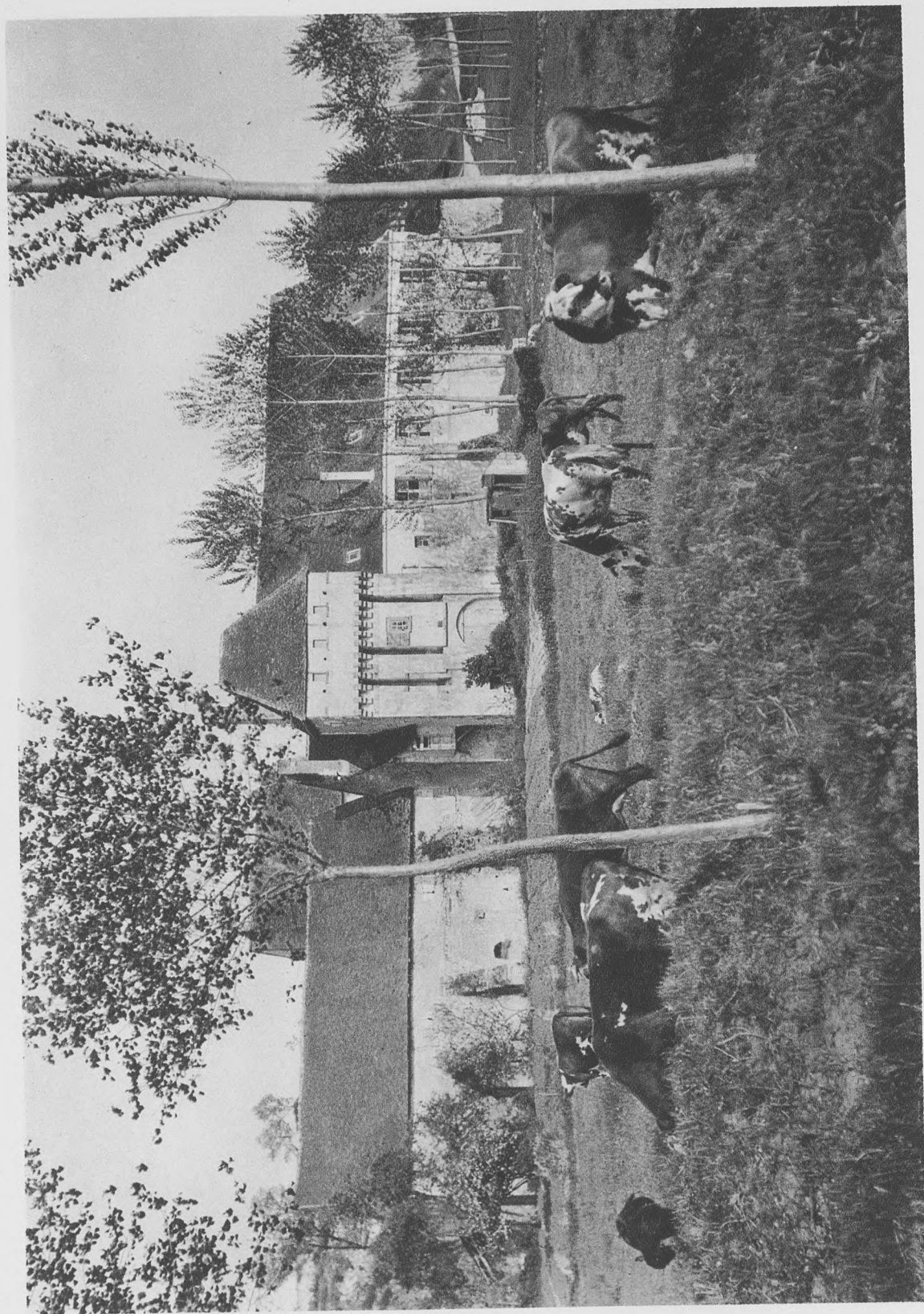
Schloß Chaumont
Castillo de Chaumont

Château de Chaumont
Château de Chaumont



Château d'Amboise
Château d'Amboise

Schloß Amboise
Castillo de Amboise



Chartreuse du Liget



Paysage près de Loches
Landscape near Loches

Landschaft bei Loches
Paisaje cerca de Loches



Fontevrault. Tour d'Evrault



Poitiers. Intérieur de l'église
Notre-Dame-la-Grande

Poitiers. Inneres der Kirche
Notre-Dame-la-Grande

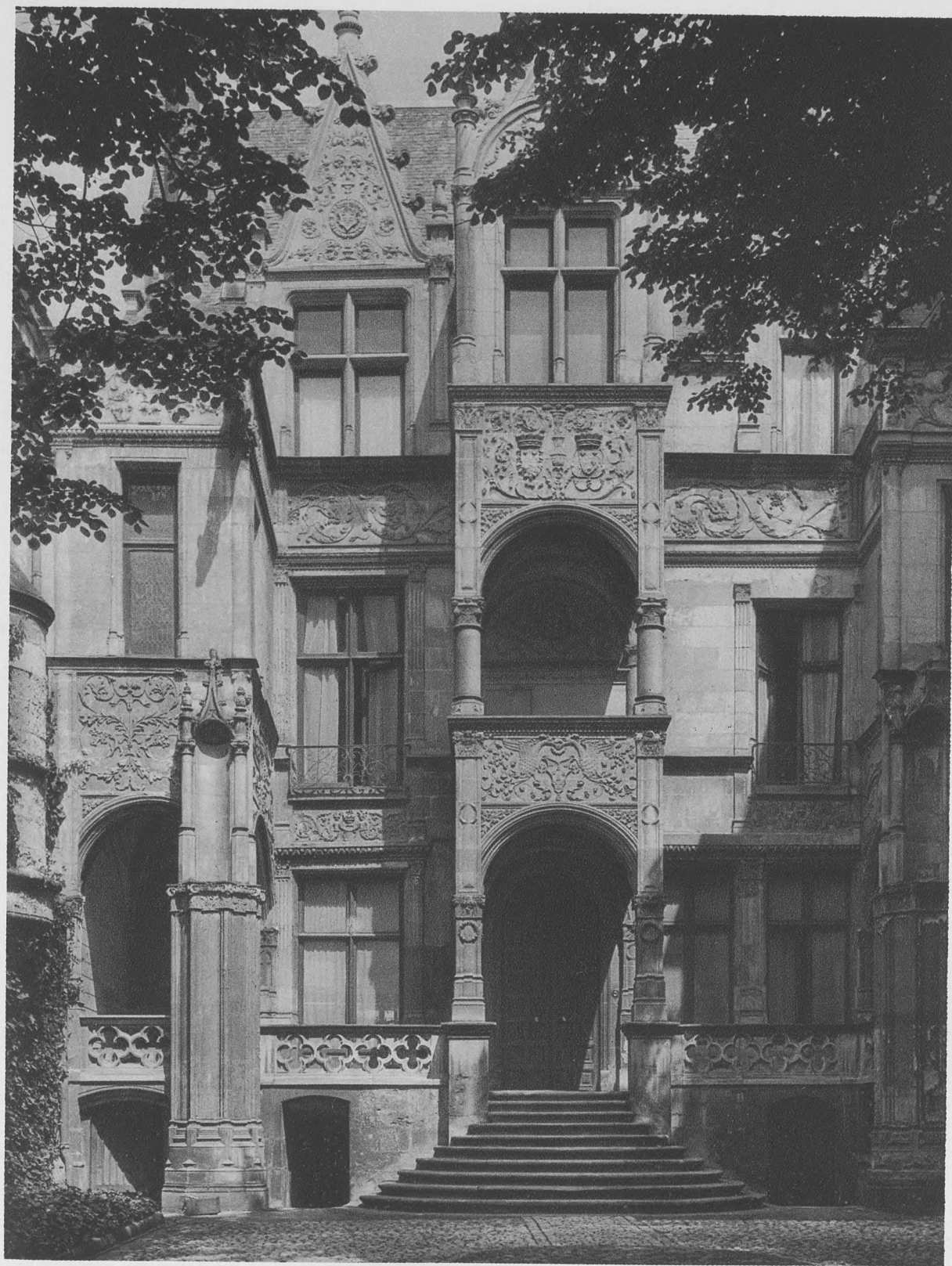
Poitiers. Interior of Notre-Dame-la-Grande

Poitiers. Interior de la iglesia de Notre-Dame-la-Grande

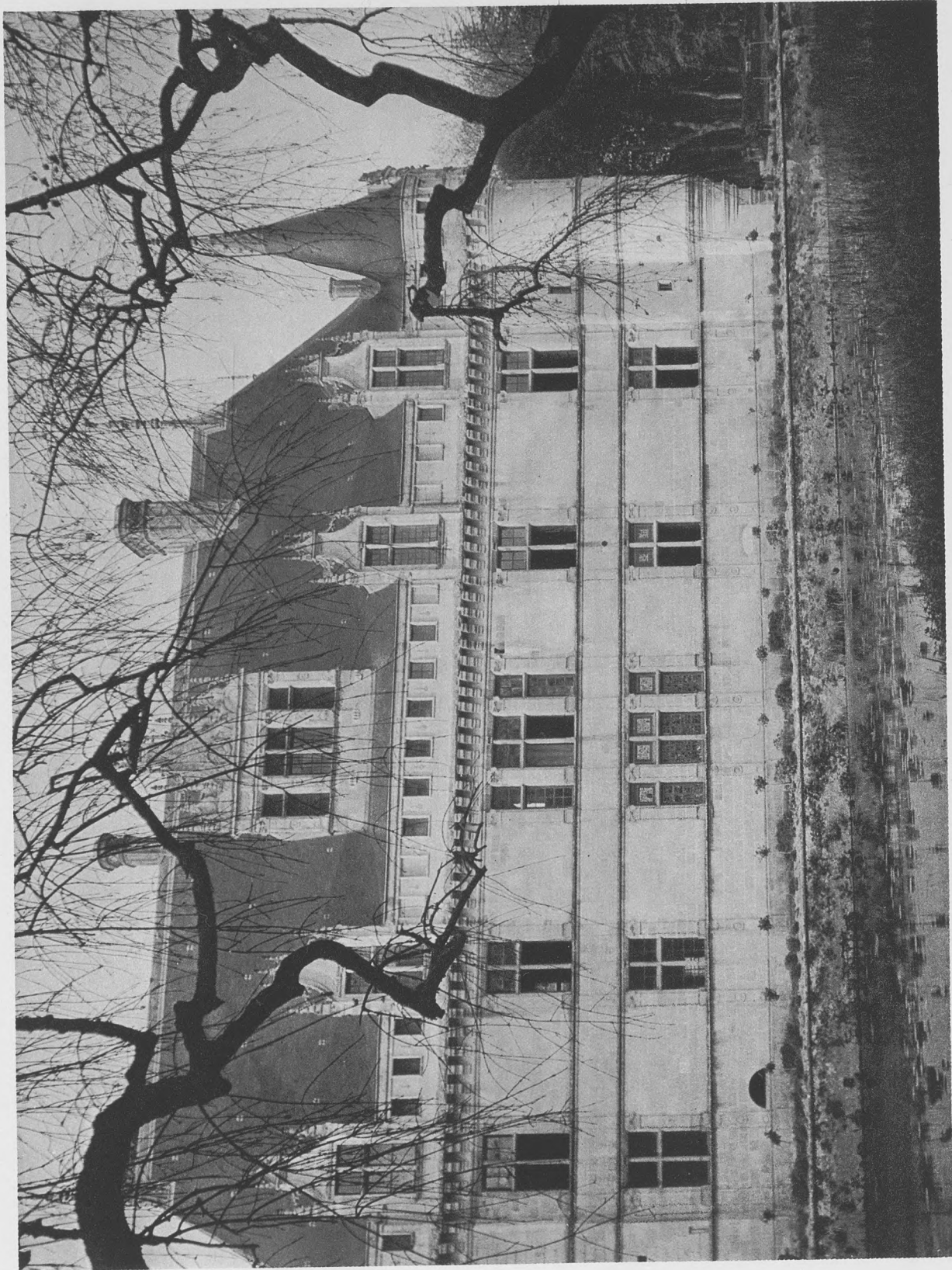


Tours. Les tours de la cathédrale
Tours. Cathedral Towers

Tours. Die Türme der Kathedrale
Las torres de la catedral de Tours

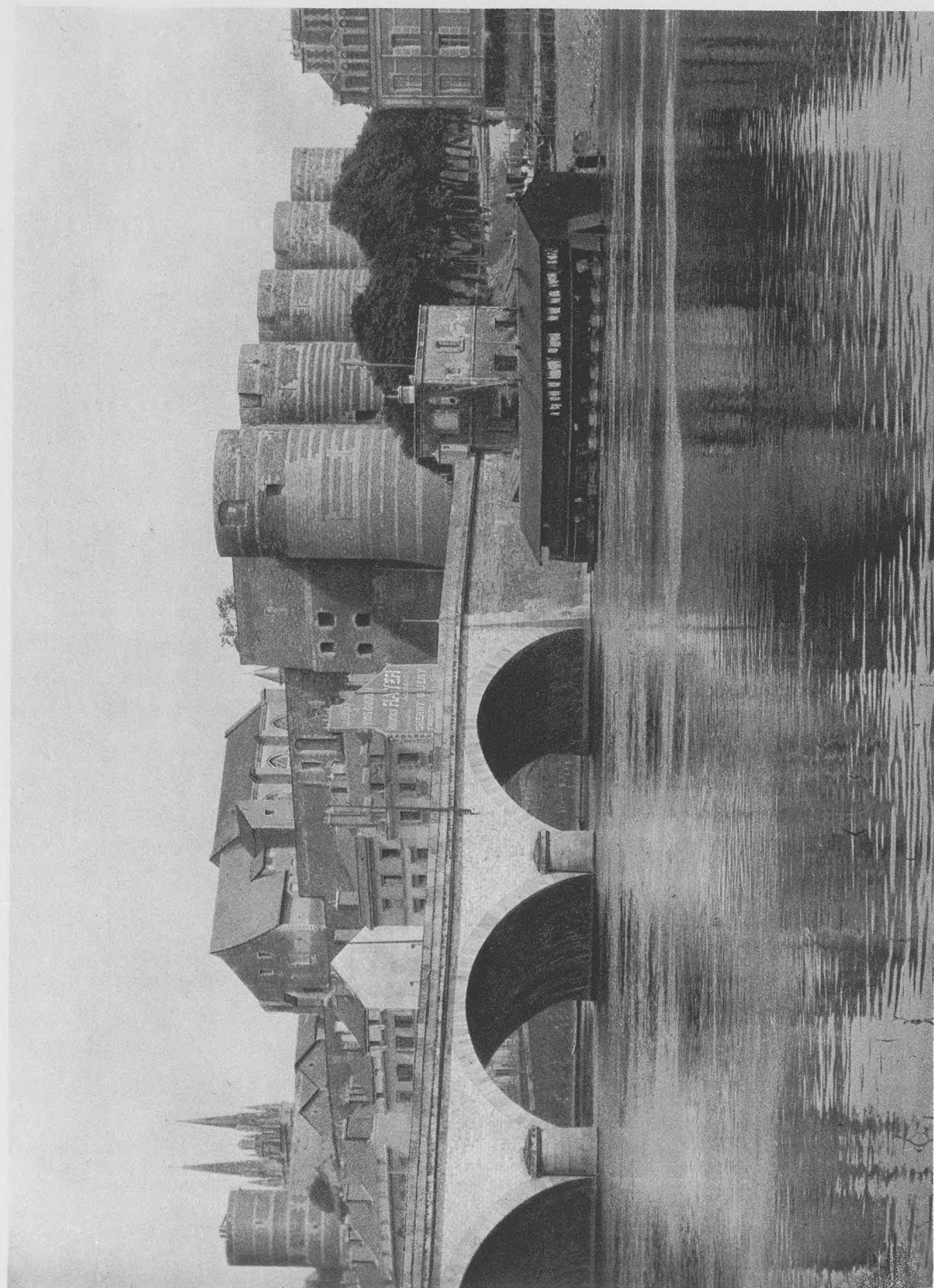


Tours. Hôtel Gouin

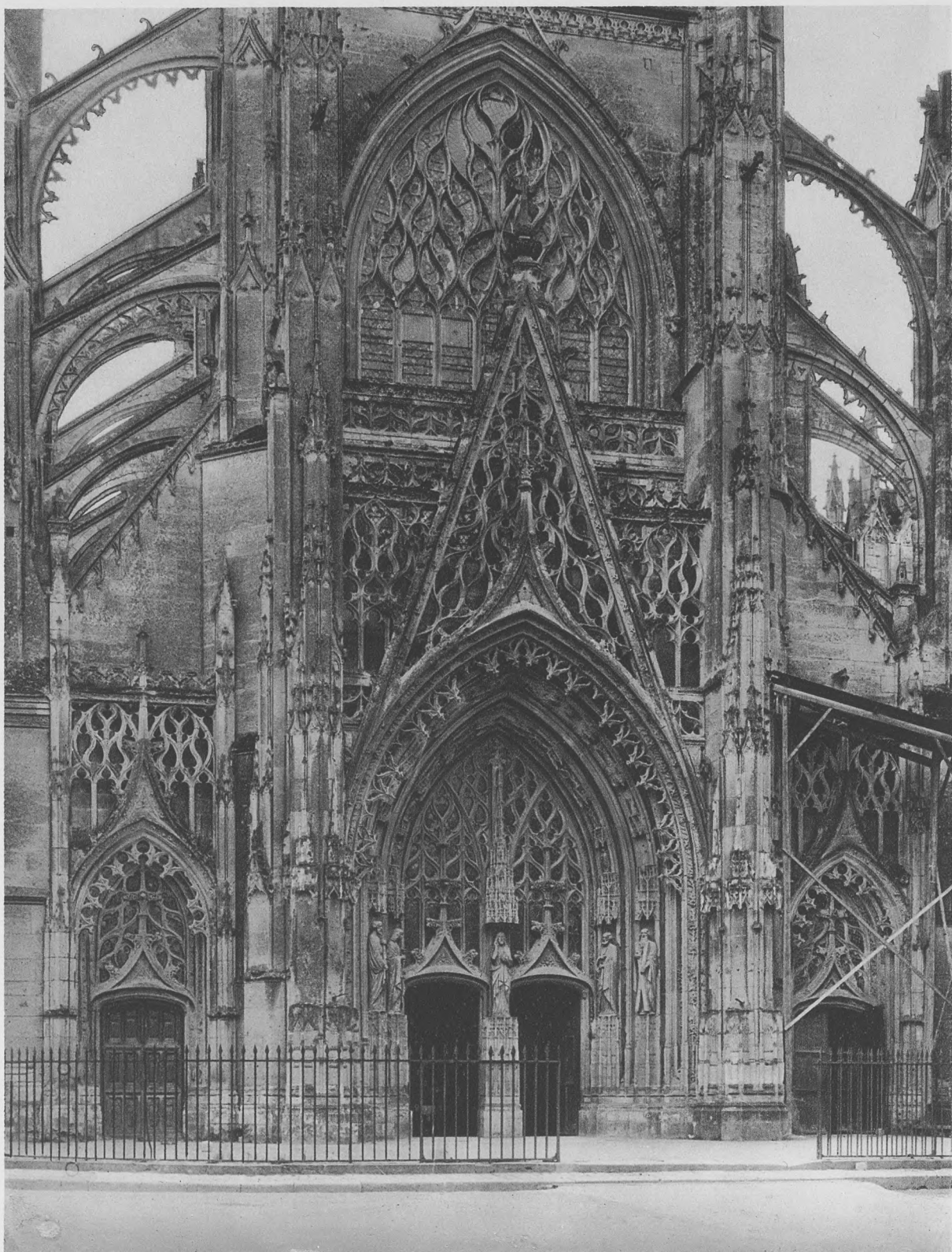


Schloß Azay-le-Rideau
Castillo de Azay-le-Rideau

Château d'Azay-le-Rideau
Château d'Azay-le-Rideau



Angers

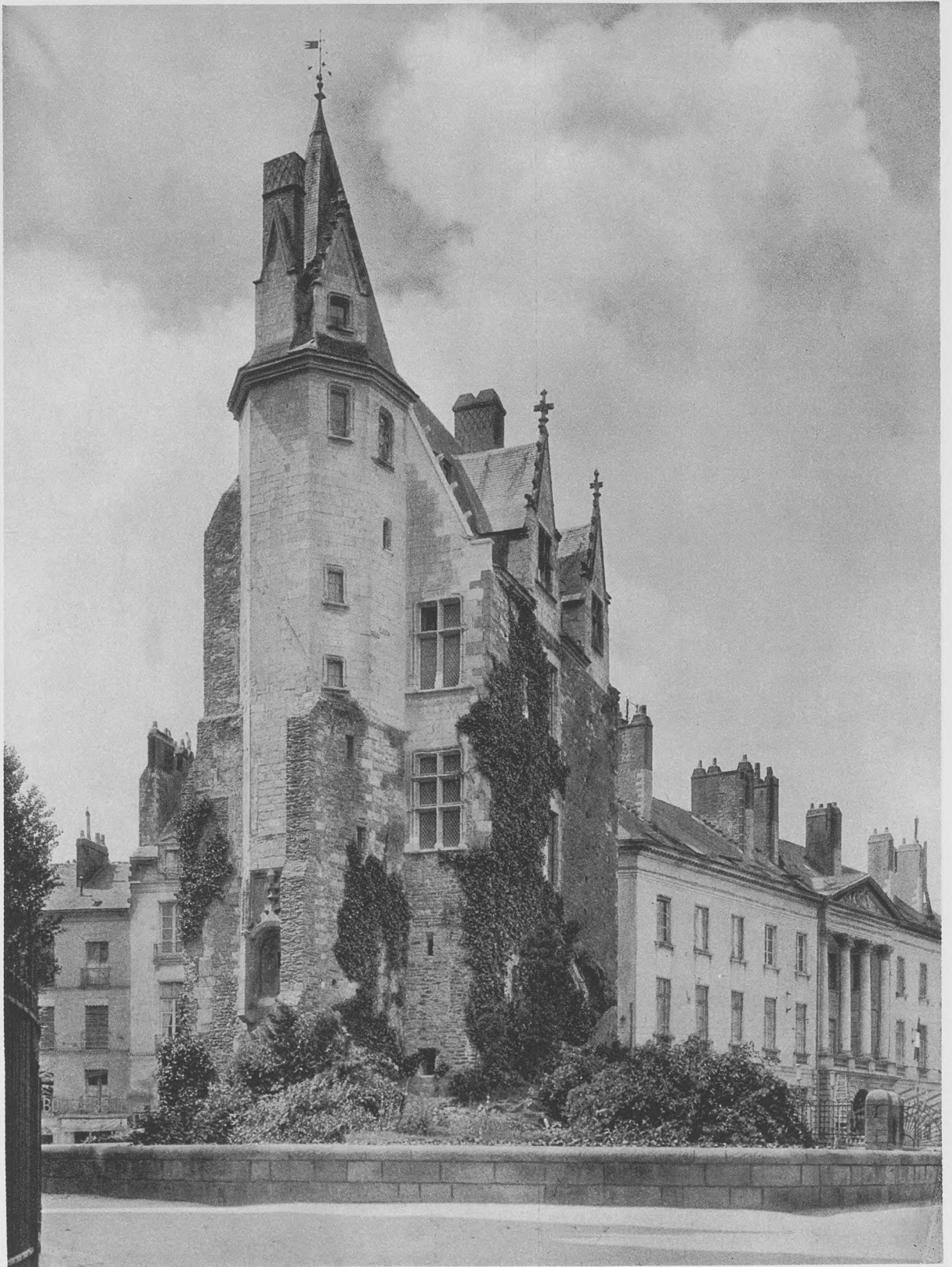


Vendôme. Façade de la Trinité
 Vendôme. Façade of Trinity Church

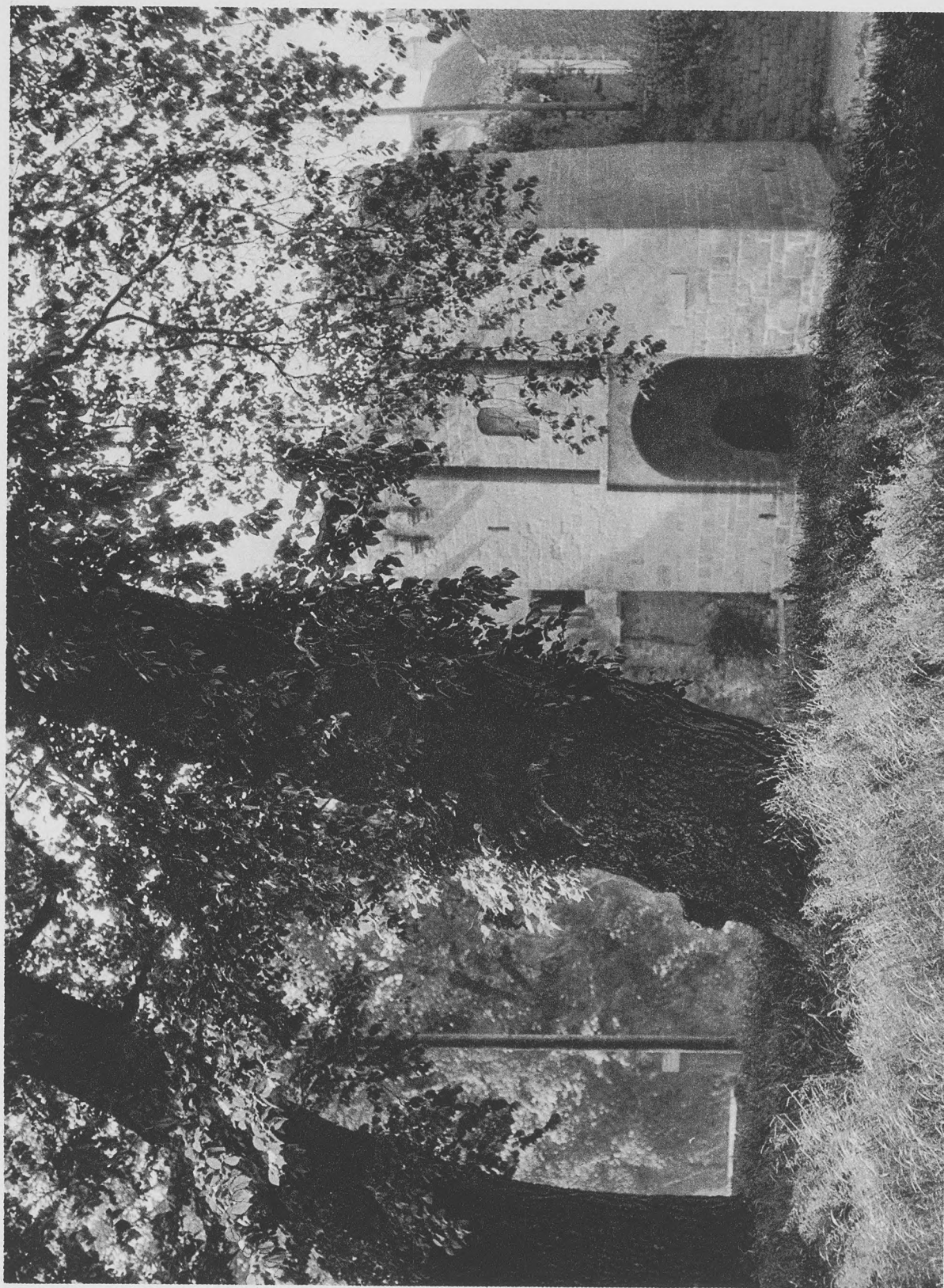
Vendôme. Fassade der Dreifaltigkeits-Kirche
 Fachada de la iglesia de la Trinidad en Vendôme



La Ferté-Bernard



Nantes. Porte Saint-Pierre



Guérande. Porte de Saillé



Marais salants près du Bourg-de-Baz
Salt Pits near Bourg-de-Baz

Salzfelder bei Le Bourg-de-Baz
Salinas cerca de Bourg-de-Baz



Alignements de menhirs près de Carnac
Druid Stones near Carnac

Felder von Druiden-Steinen bei Carnac
Menhirs o hileras de piedras druïdicas cerca de Carnac



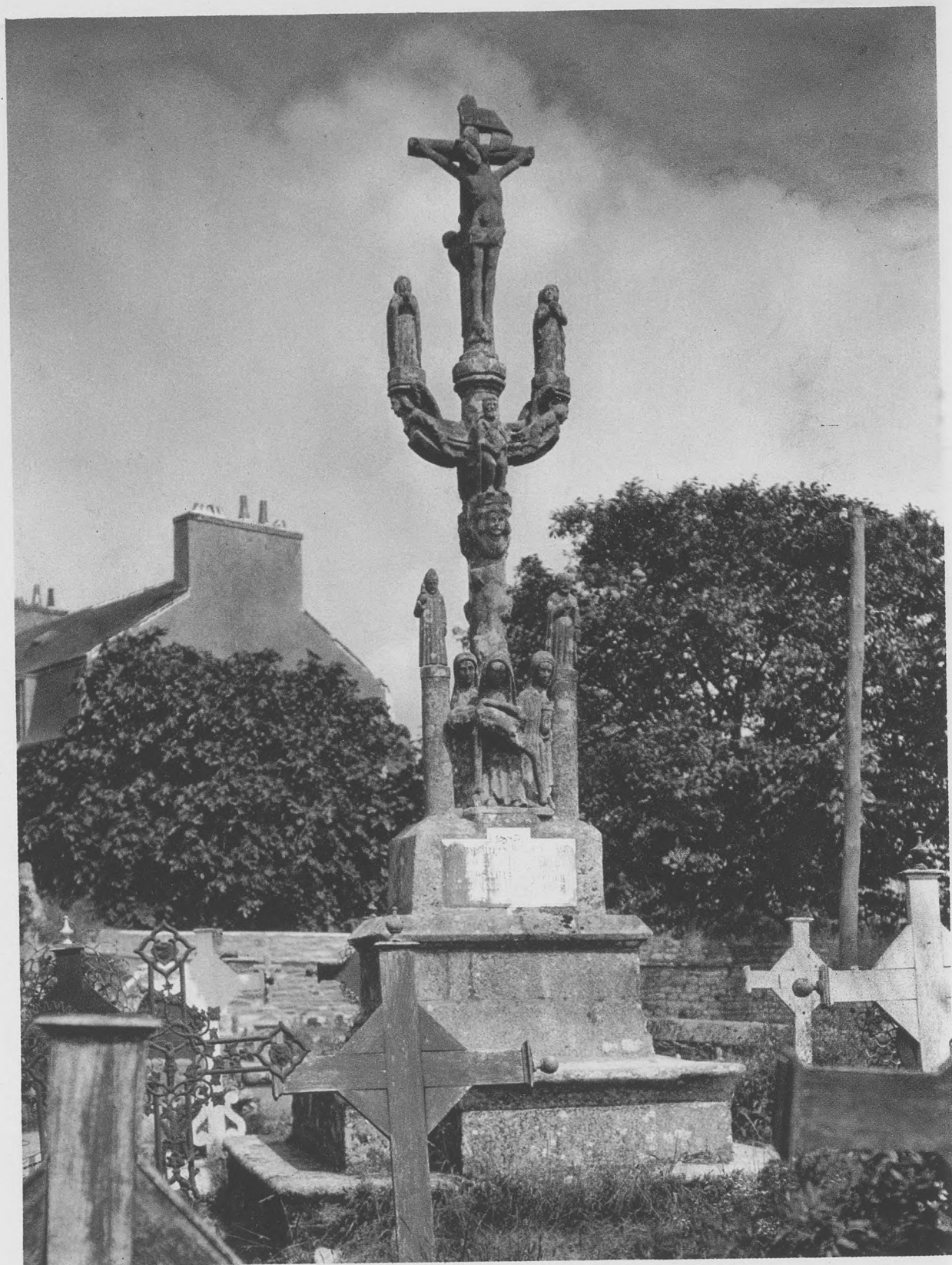
Lorient. Sur le marché
Lorient. The Market

Lorient. Auf dem Markt
En el mercado de Lorient



Château de Josselin
Château de Josselin

Schloß Josselin
Castillo de Josselin



Calvaire à Nizon
Calvary at Nizon

Kreuz in Nizon
Calvario en Nizon



Vannes

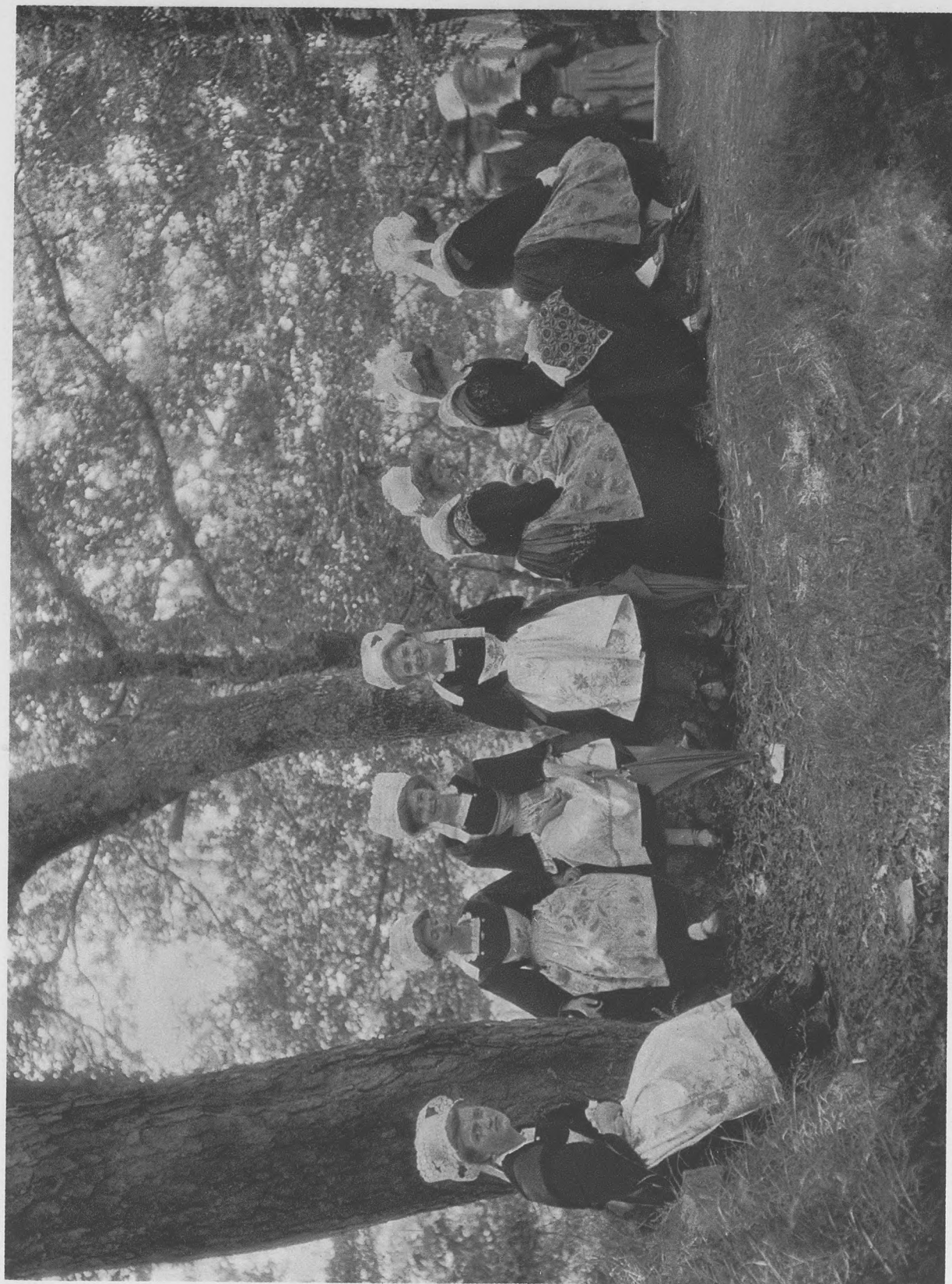


Au pardon de Sainte-Barbe près du Faouët

Breton Peasants on St. Barbara's
Day near Faouët

Am Pardon von Sainte-Barbe bei Le Faouët

En romería a la ermita del Perdón
de Santa Bárbara, cerca de Faouët



Jeunes Bretonnes au pardon de Sainte-Barbe
Young Breton Girls on St. Barbara's Day

Junge Bretoninnen beim Pardon von Sainte-Barbe
Jóvenes bretonas delante de la ermita del Perdón de Santa Bárbara

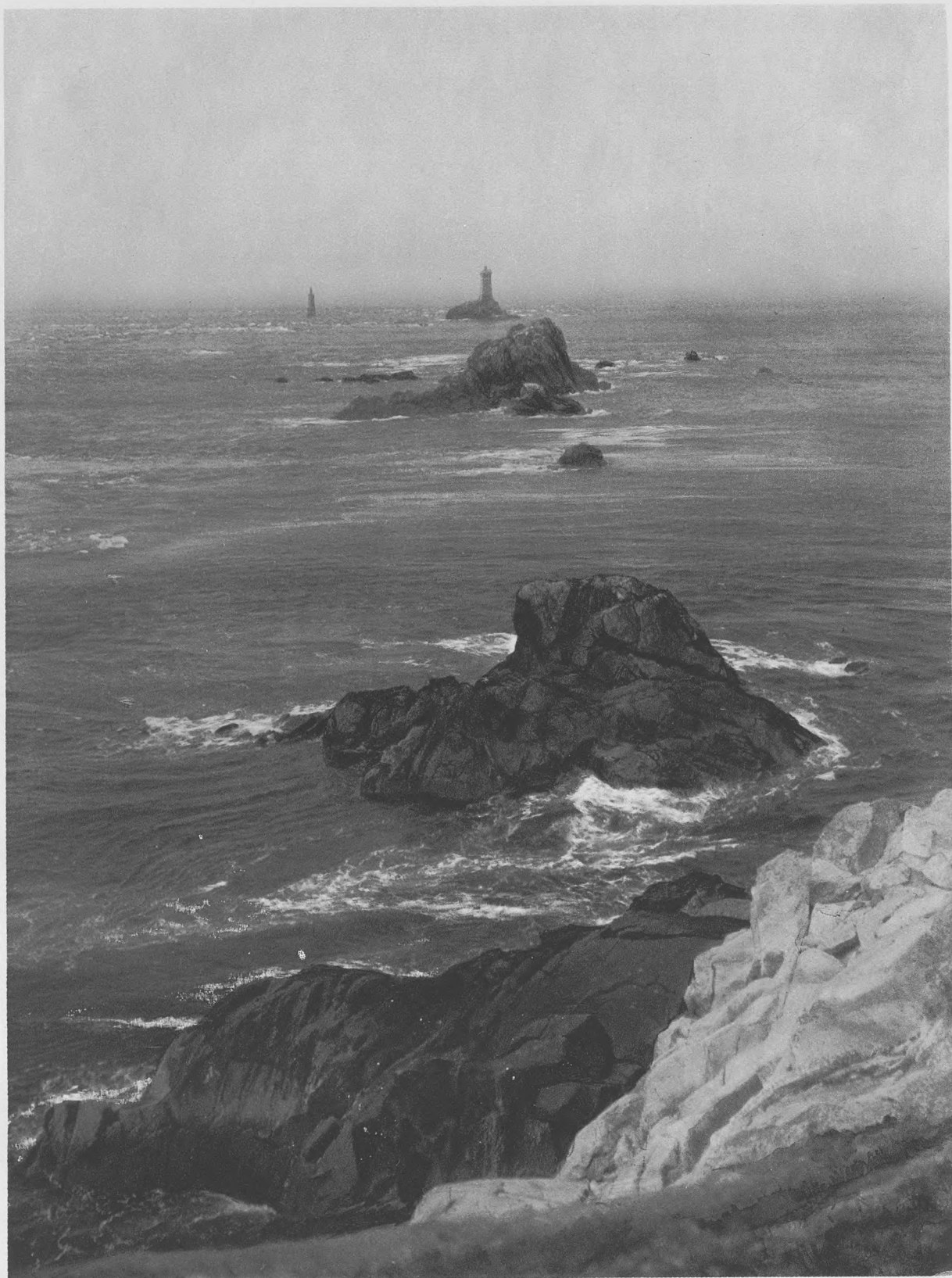


Quimper



Marché à Audierne
Audierne, Market

Markt in Audierne
El mercado de Audierne



Pointe du Raz

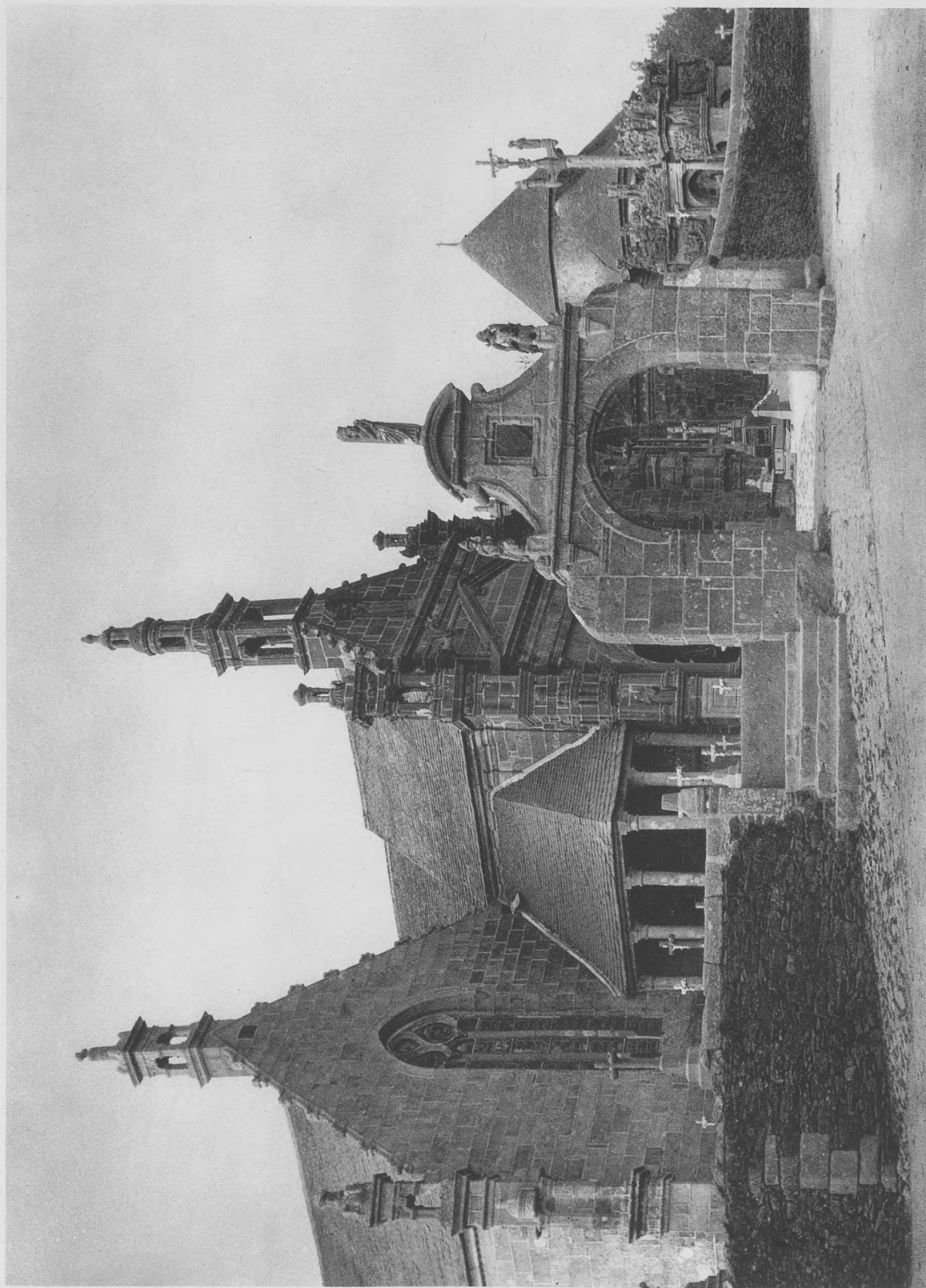


Calvaire de Plougastel-Daoulas
Calvary, Plougastel-Daoulas

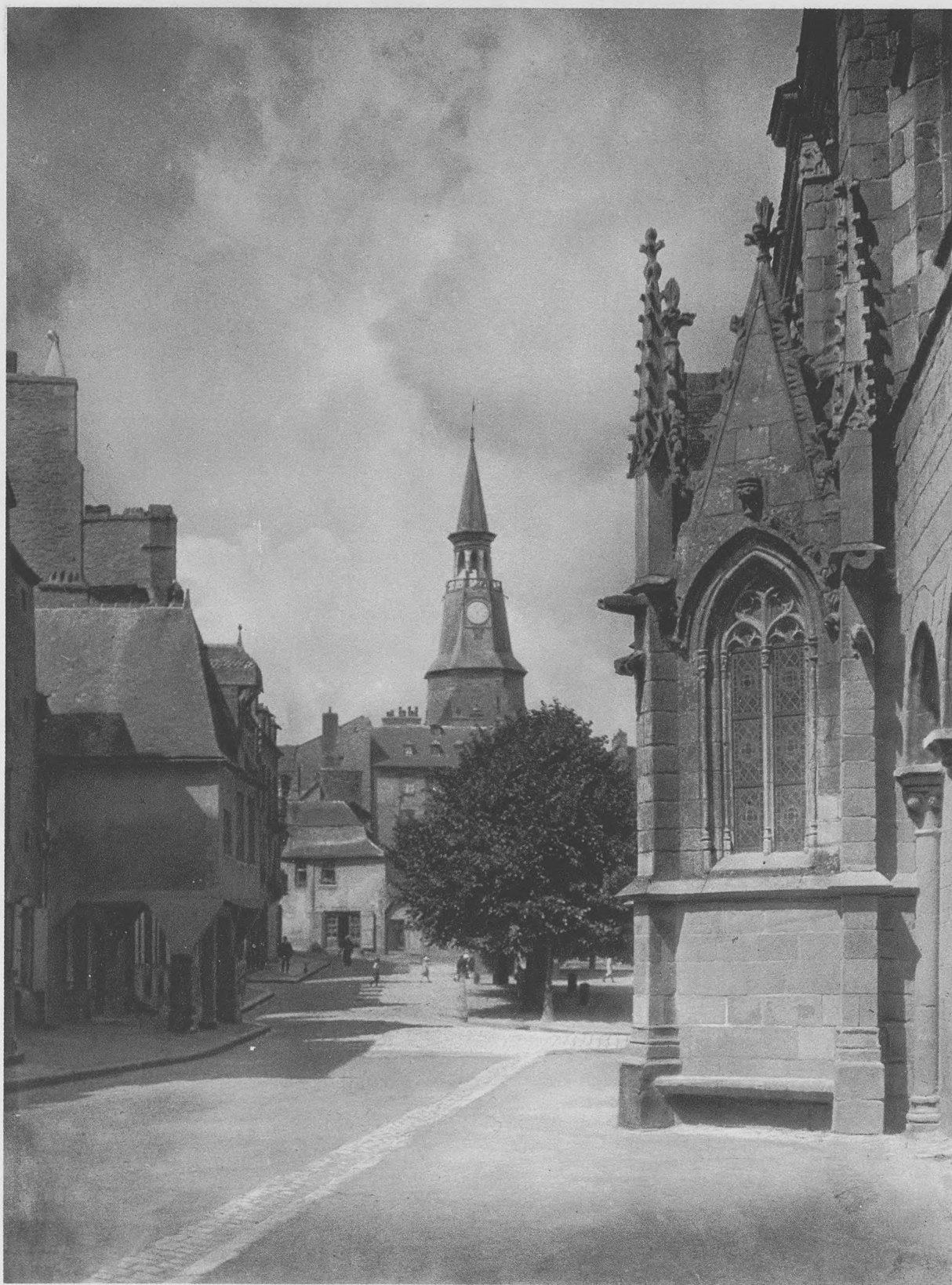
Kalvarienberg von Plougastel-Daoulas
Calvario en Plougastel-Daoulas



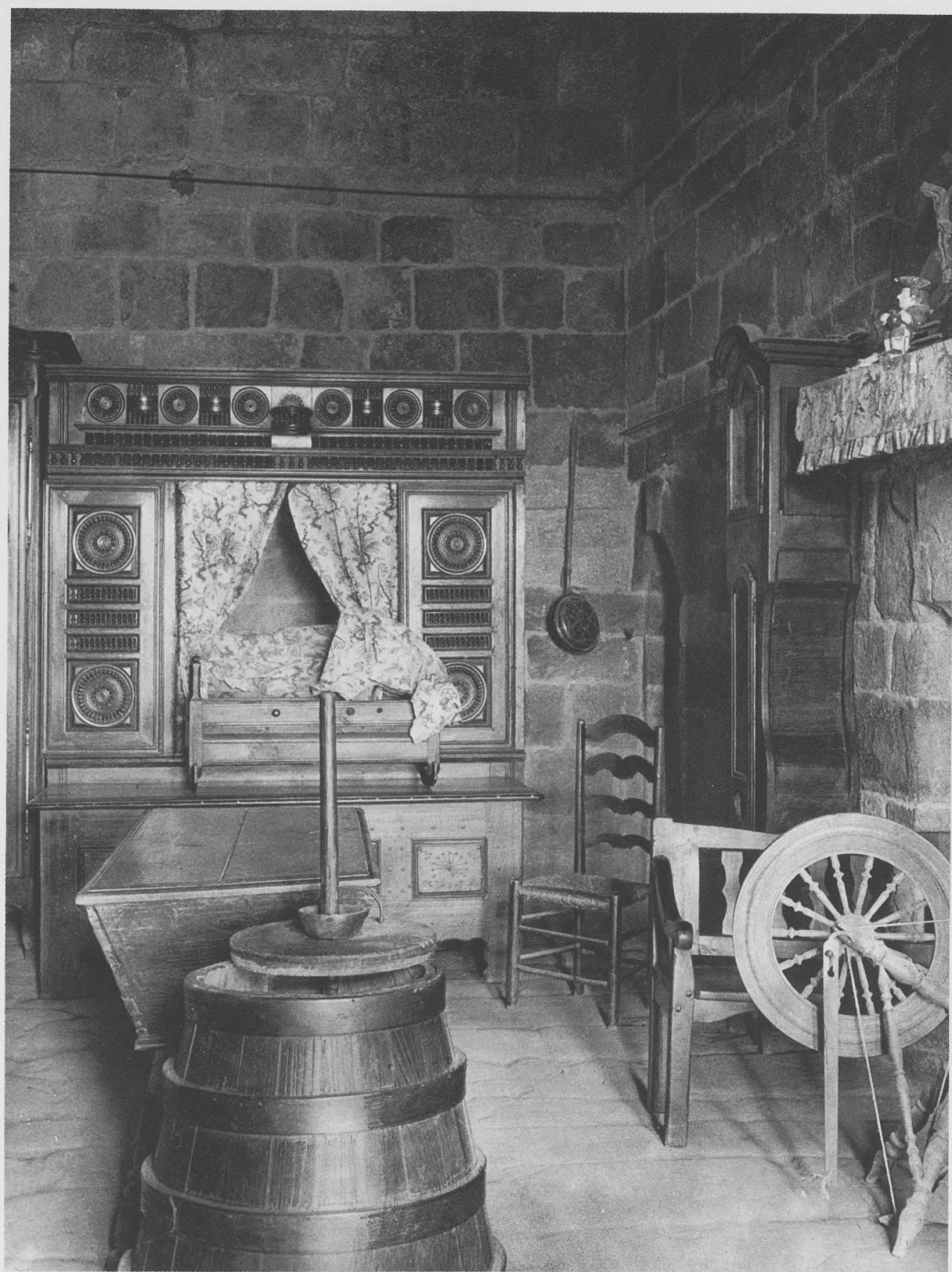
Locronan



Guimiliau



Dinan

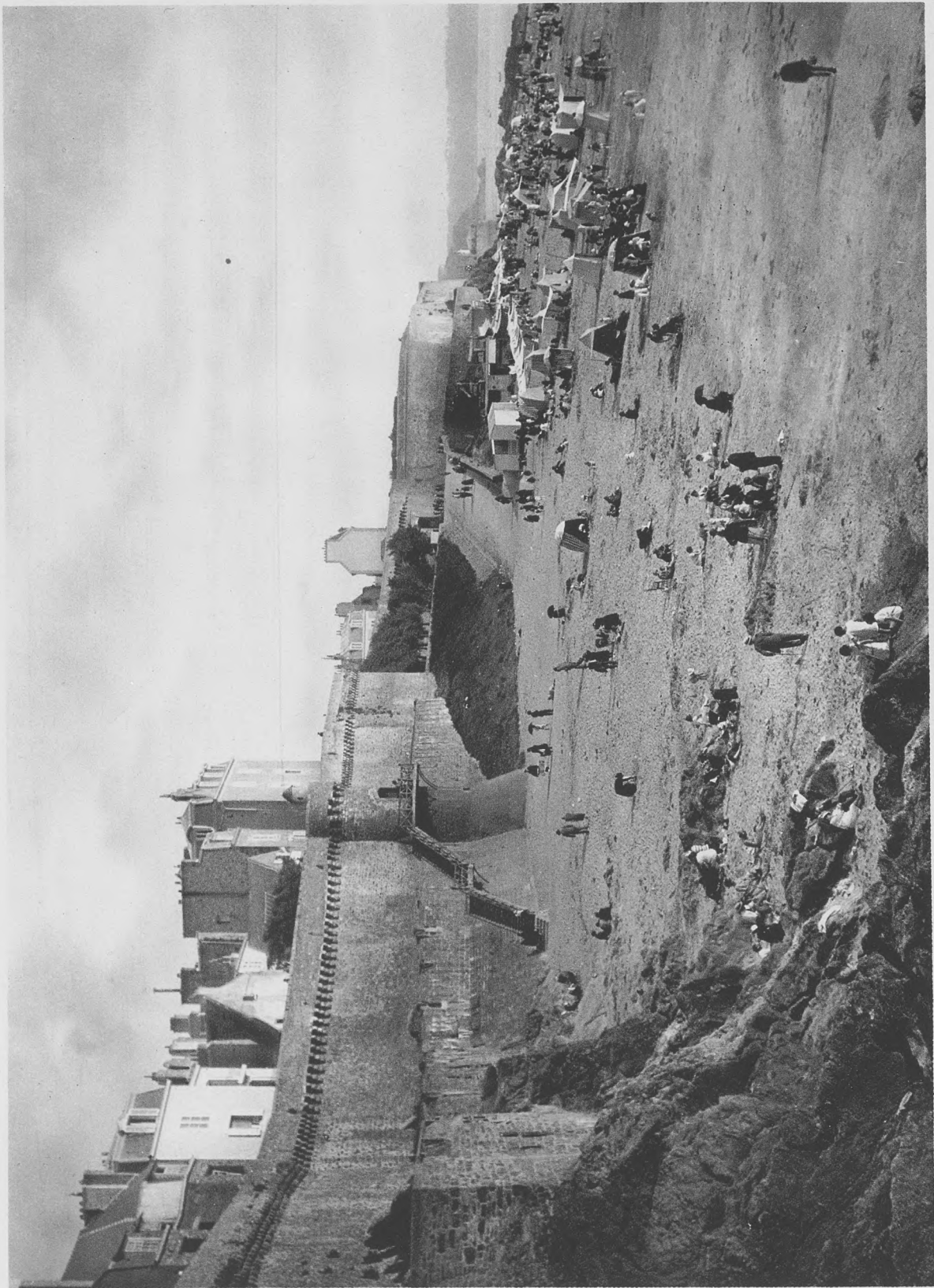


Dinan. Intérieur Breton

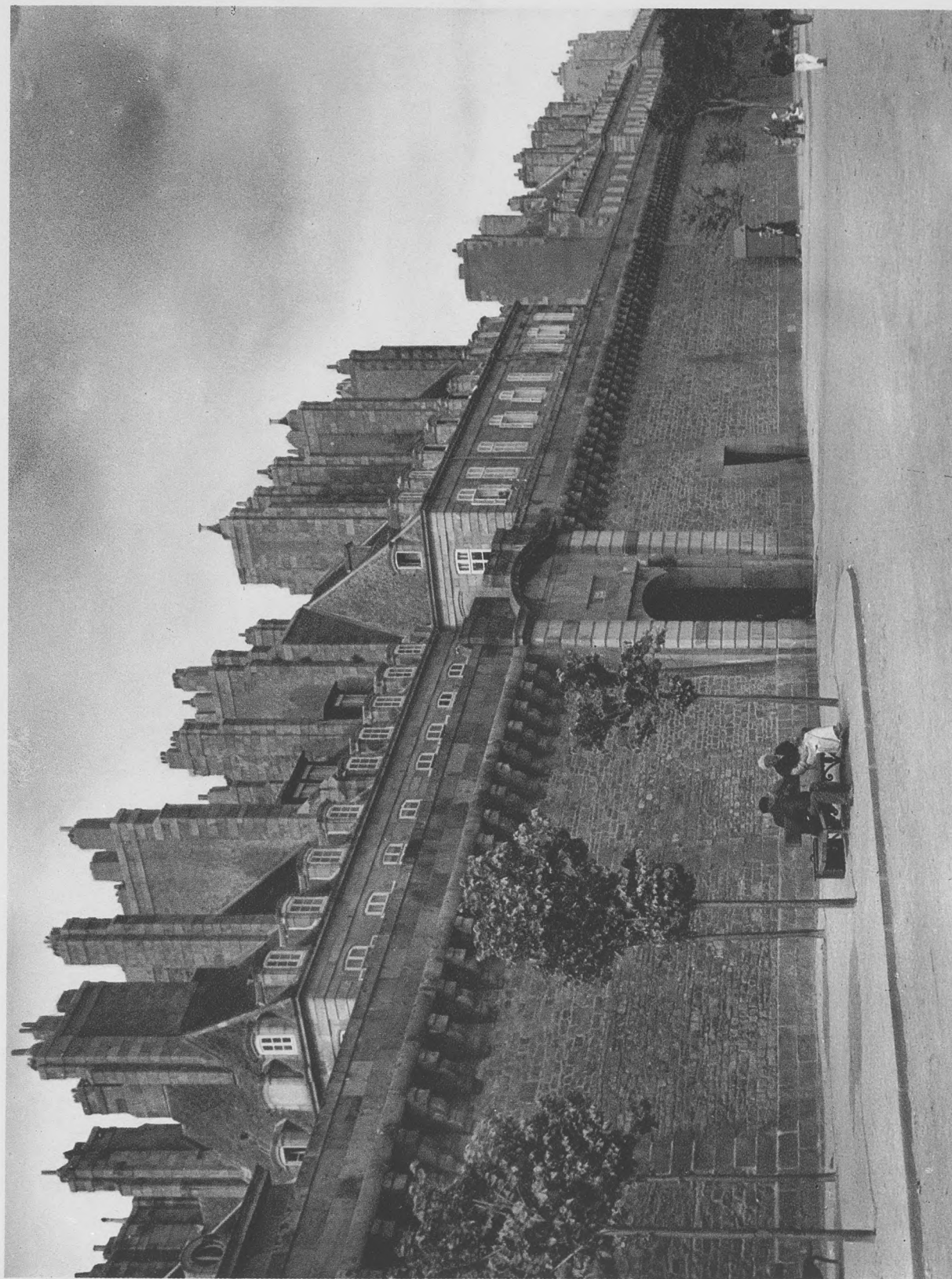
Dinan. Interior

Dinan. Bretonische Bauernstube

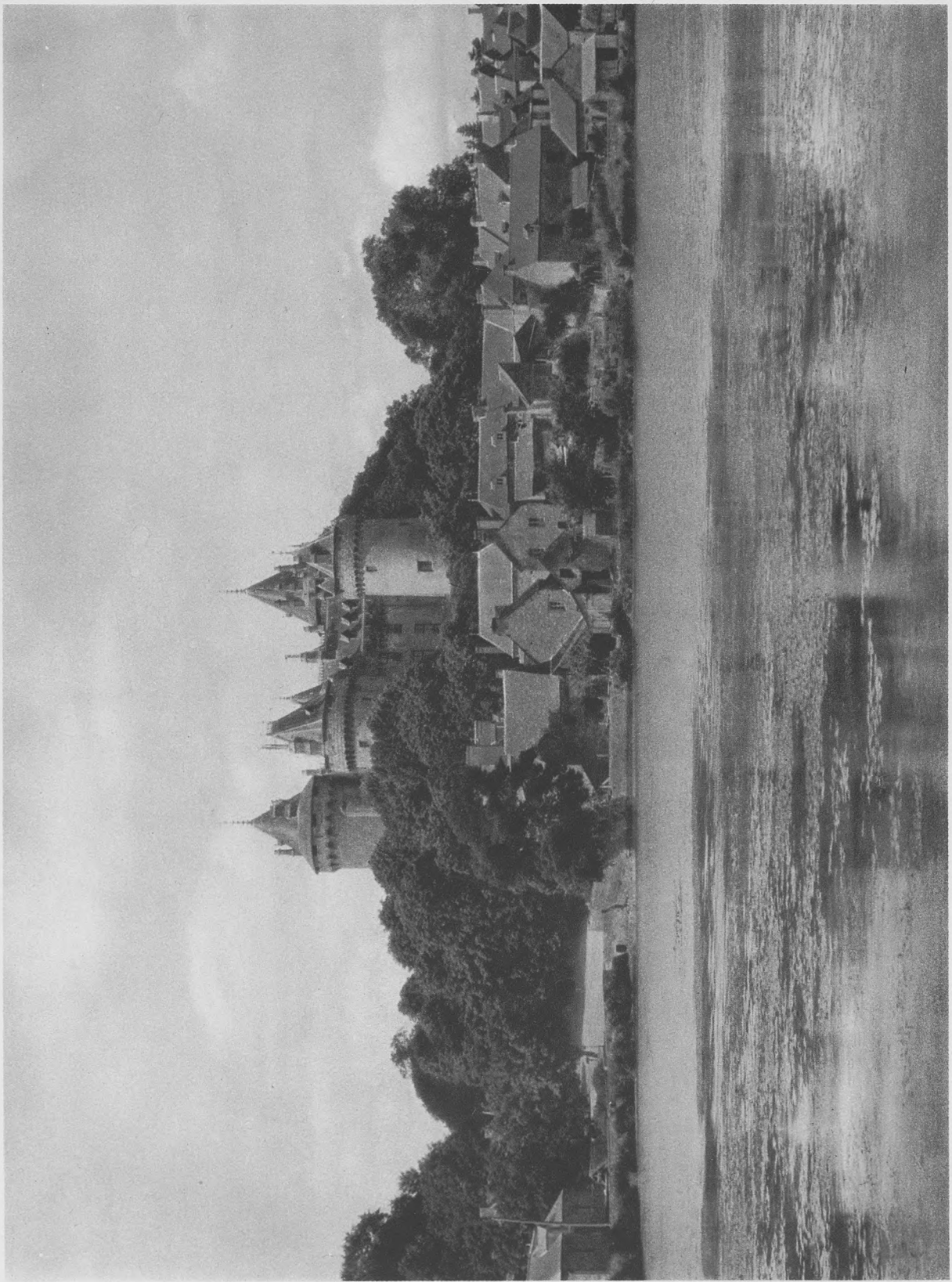
Interior de una habitación de campesino bretón en Dinan



Saint - Malo

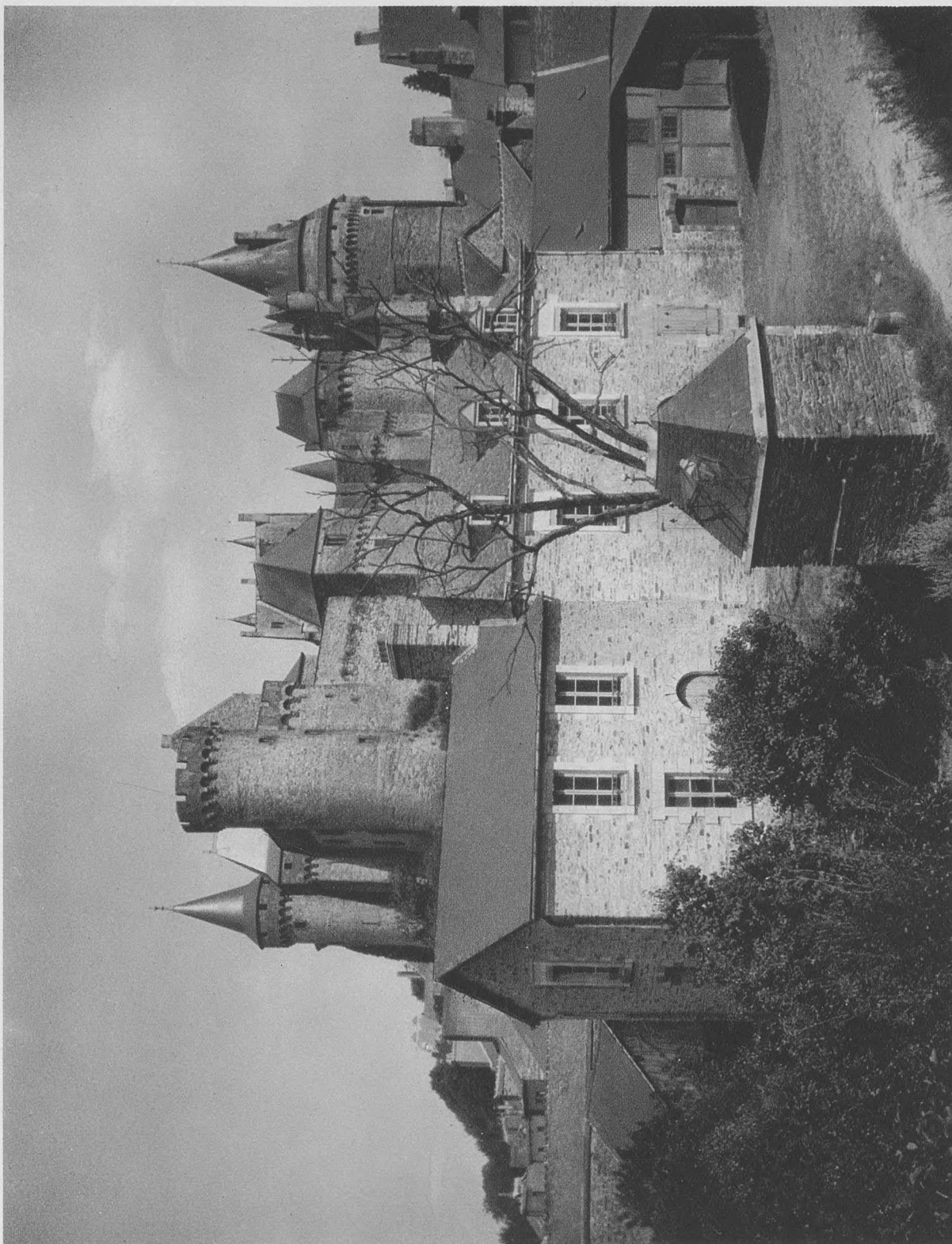


Saint - Malo



Schloß Combourg
Castillo de Combourg

Château de Combourg
Château de Combourg

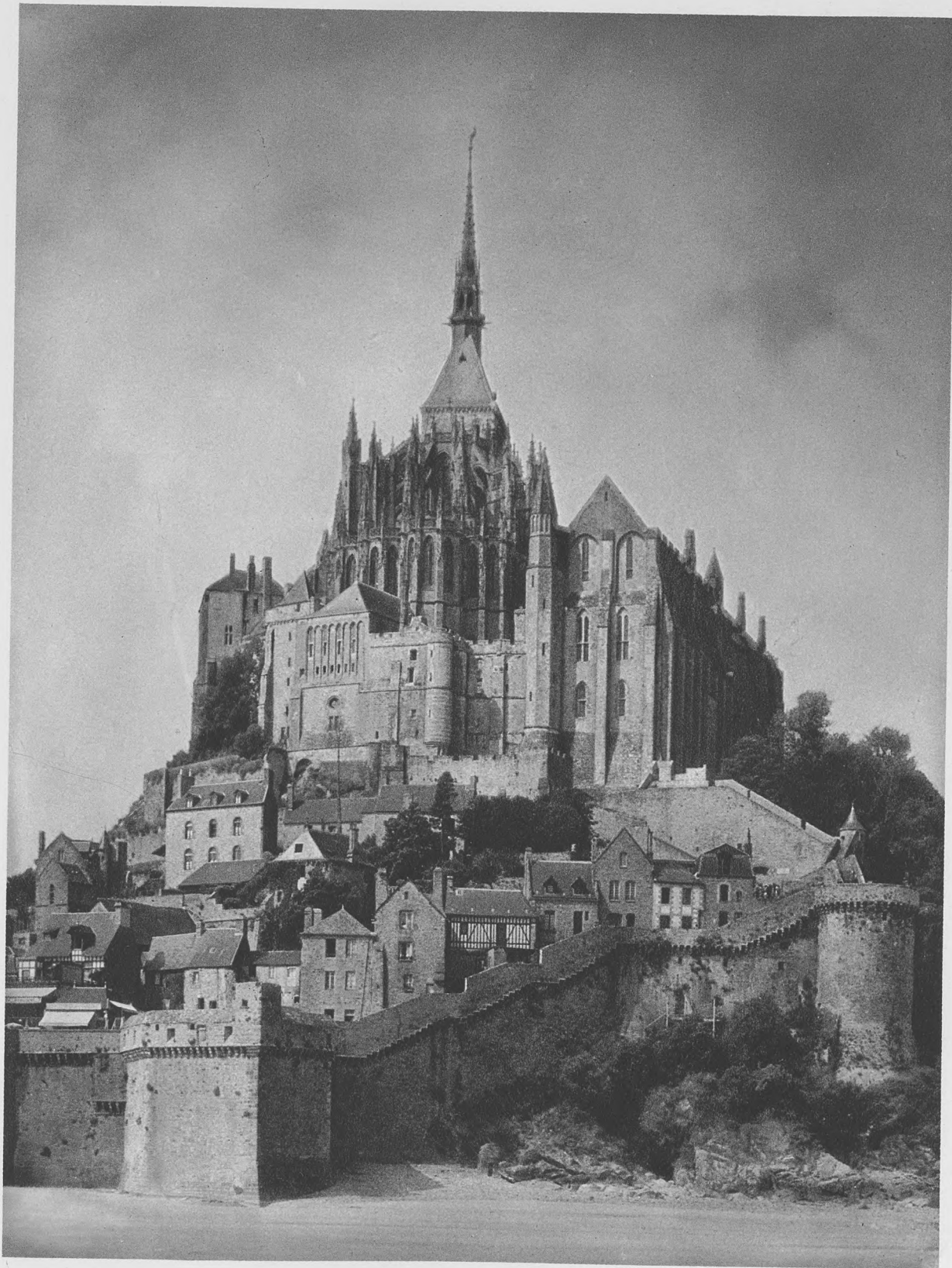


Schloß Vitré
Castillo de Vitré

Château de Vitré
Château de Vitré



Fougères

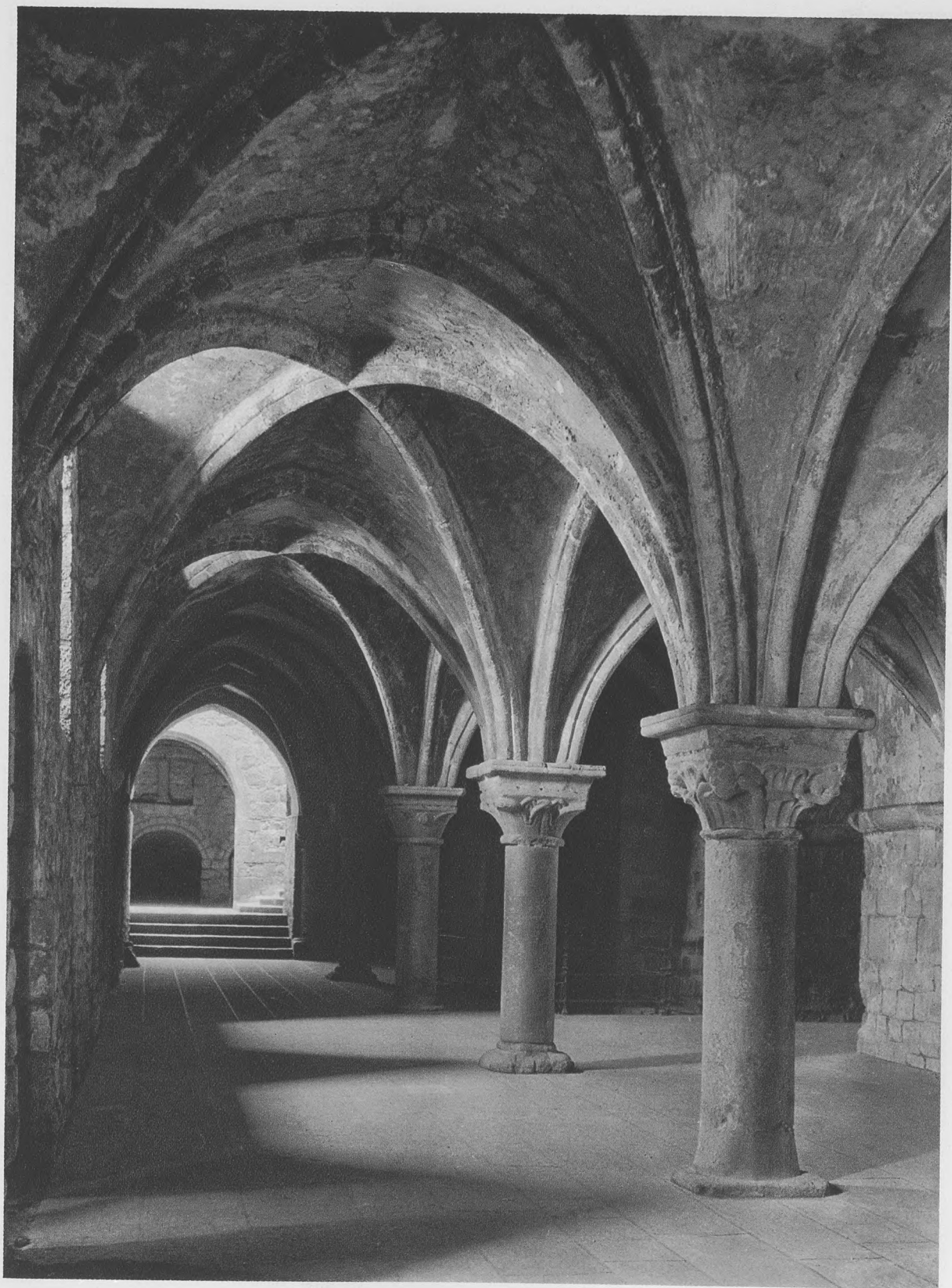


Le Mont-Saint-Michel



Le Mont-Saint-Michel. Salle des chevaliers
Mont-Saint-Michel. Hall of the Knights

Mont-Saint-Michel. Rittersaal
Sala de los Caballeros en Mont-Saint-Michel

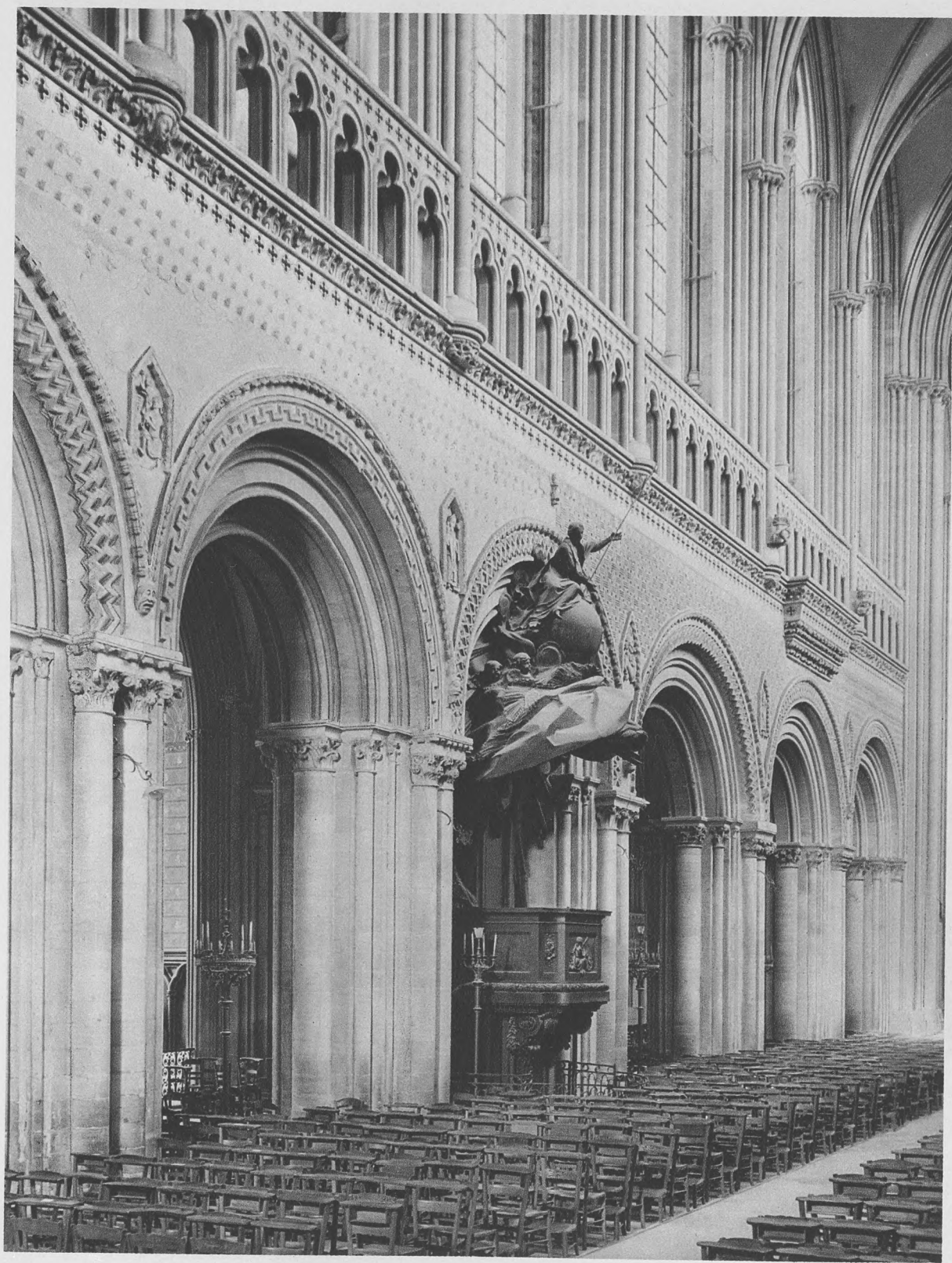


Le Mont-Saint-Michel. Promenoir des moines
Mont-Saint-Michel. Monks' Walk

Mont-Saint-Michel. Wandelhalle der Mönche
Galería de los monjes en Mont-Saint-Michel



Bayeux



Bayeux. Intérieur de la cathédrale
Bayeux. Interior of the Cathedral

Bayeux. Inneres der Kathedrale
Interior de la catedral de Bayeux



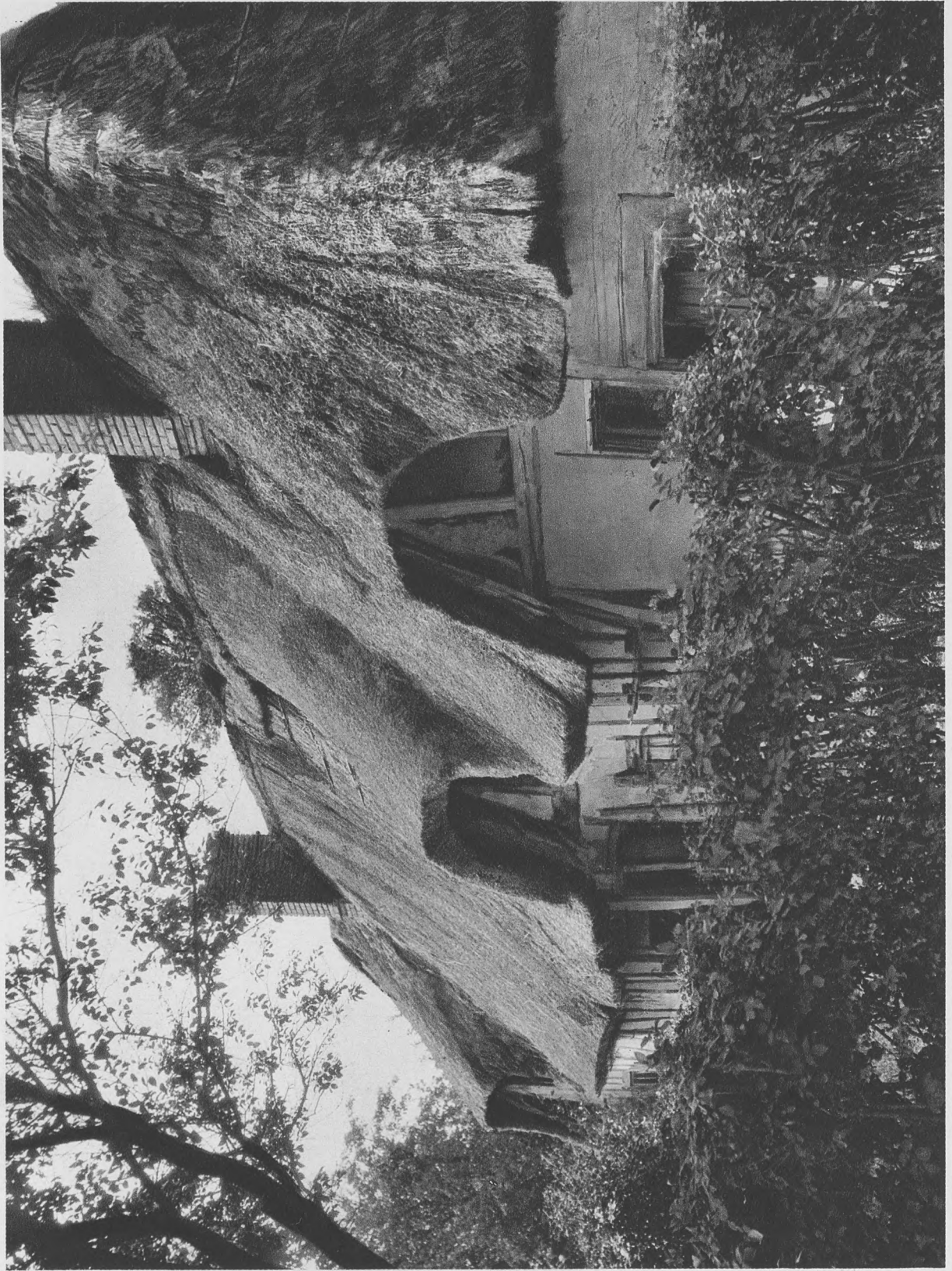
Caen. Salon à l'hôtel Marcotte
 Caen. Drawing-Room in the Hôtel Marcotte

Caen. Salon im Hause Marcotte
 Salón del hotel Marcotte en Caen



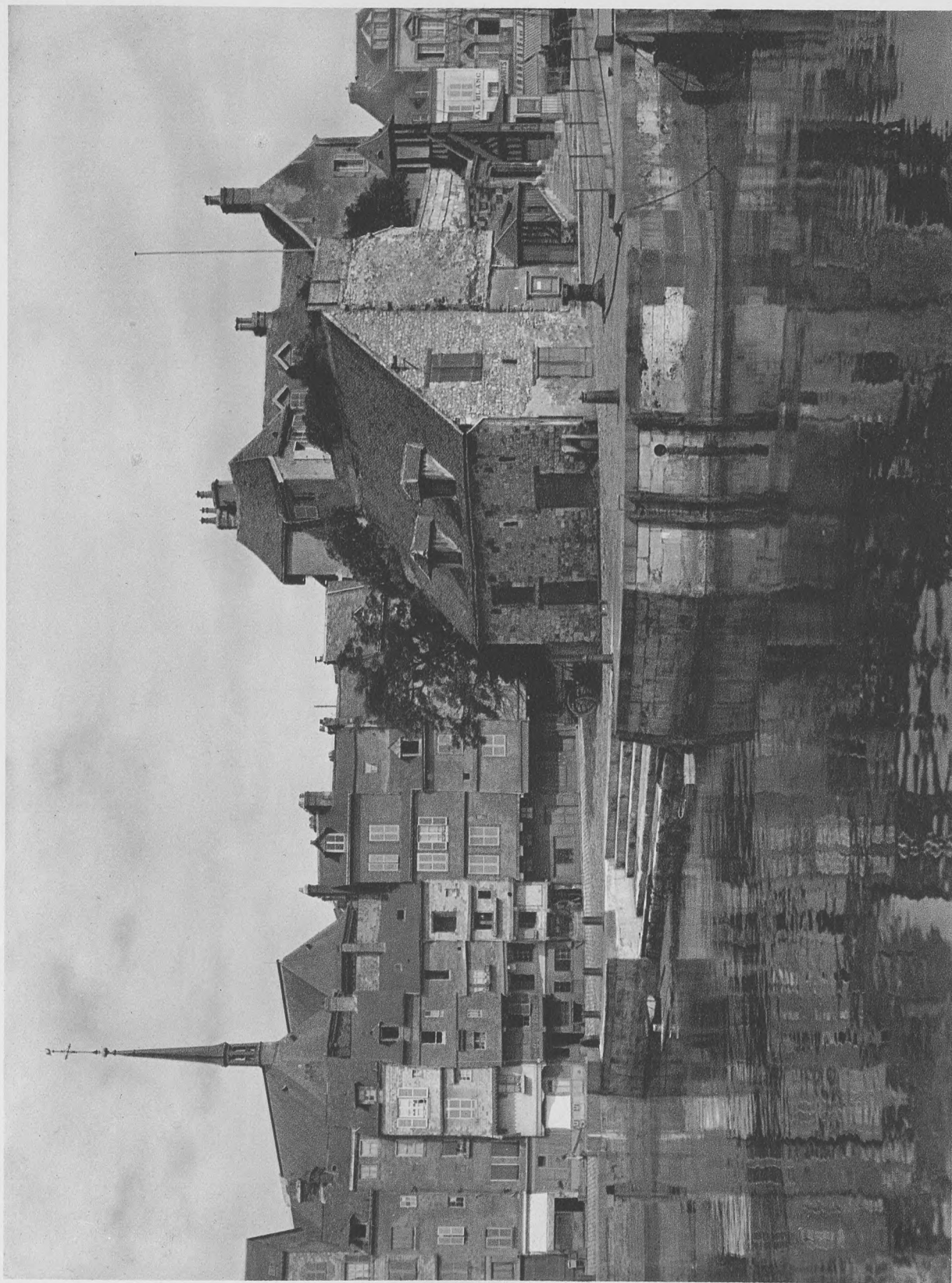
Caen. Chœur de l'église Saint-Pierre
Caen. Church of St. Pierre, Choir

Caen. Chor von Saint-Pierre
Coro de la iglesia de San Pedro en Caen



Maison rurale normande
Norman Peasant's House

Normannisches Bauernhaus
Casa de campesino normando



Honfleur



Rouen



Rouen. Tombeau des cardinaux d'Amboise

Rouen. Tomb of the Cardinals of Amboise

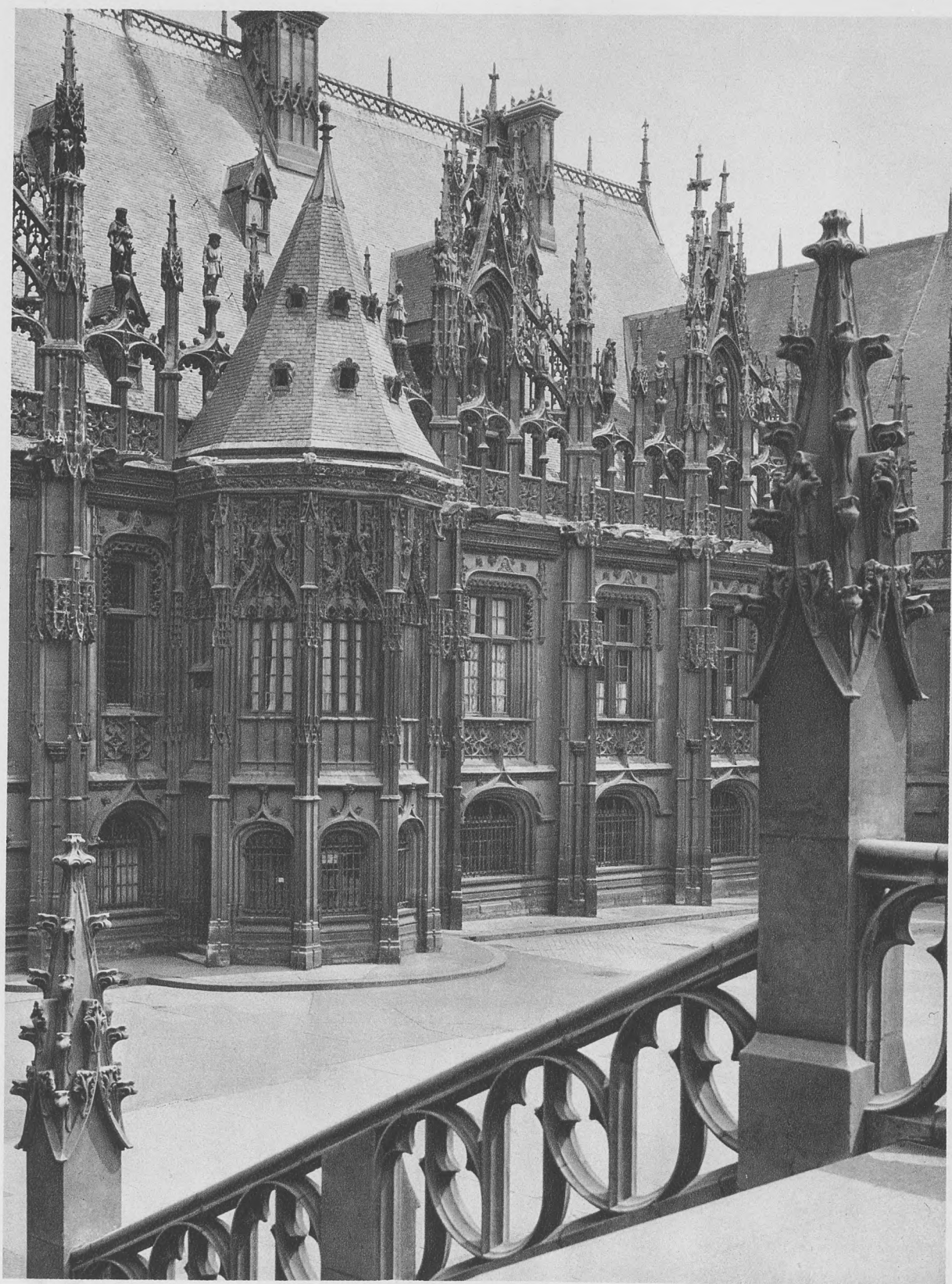
Rouen. Grabmal der Kardinäle von Amboise

Sepulcro de los cardenales de Amboise en Ruan



Rouen. Intérieur de la cathédrale
Rouen. Interior of the Cathedral

Rouen. Inneres der Kathedrale
Interior de la catedral en Ruan



Rouen. Palais de justice
Rouen. Palace of Justice

Rouen. Justizpalast
Palacio de Justicia en Ruan



Rouen. Hôtel du Bourgtheroulde



Etretat. Maison normande

Etretat. Norman House

Etretat. Normannisches Haus

Casa normanda en Etretat



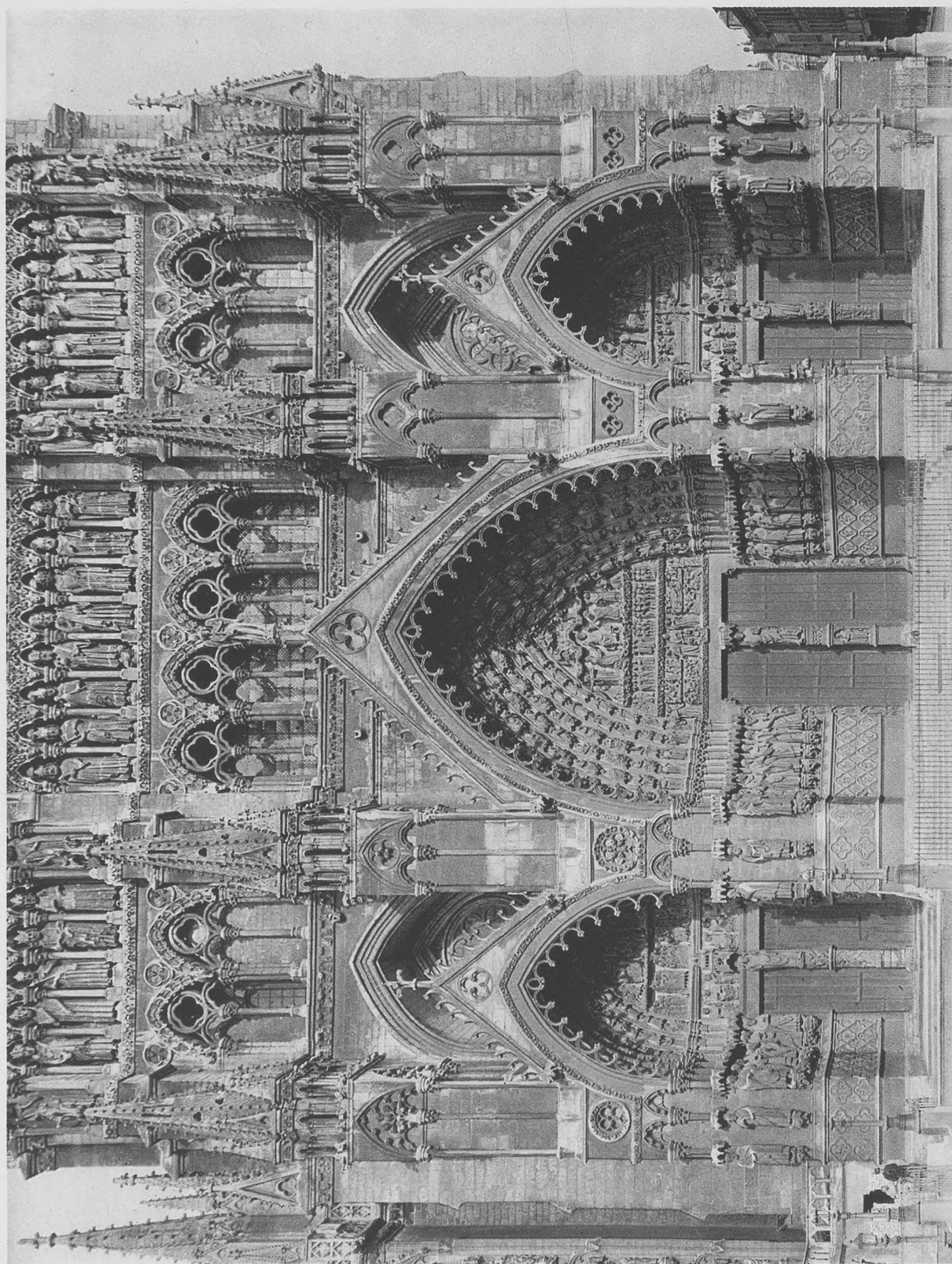
Etretat. La plage
Etretat. The Beach

Etretat. Die Küste
La playa de Etretat



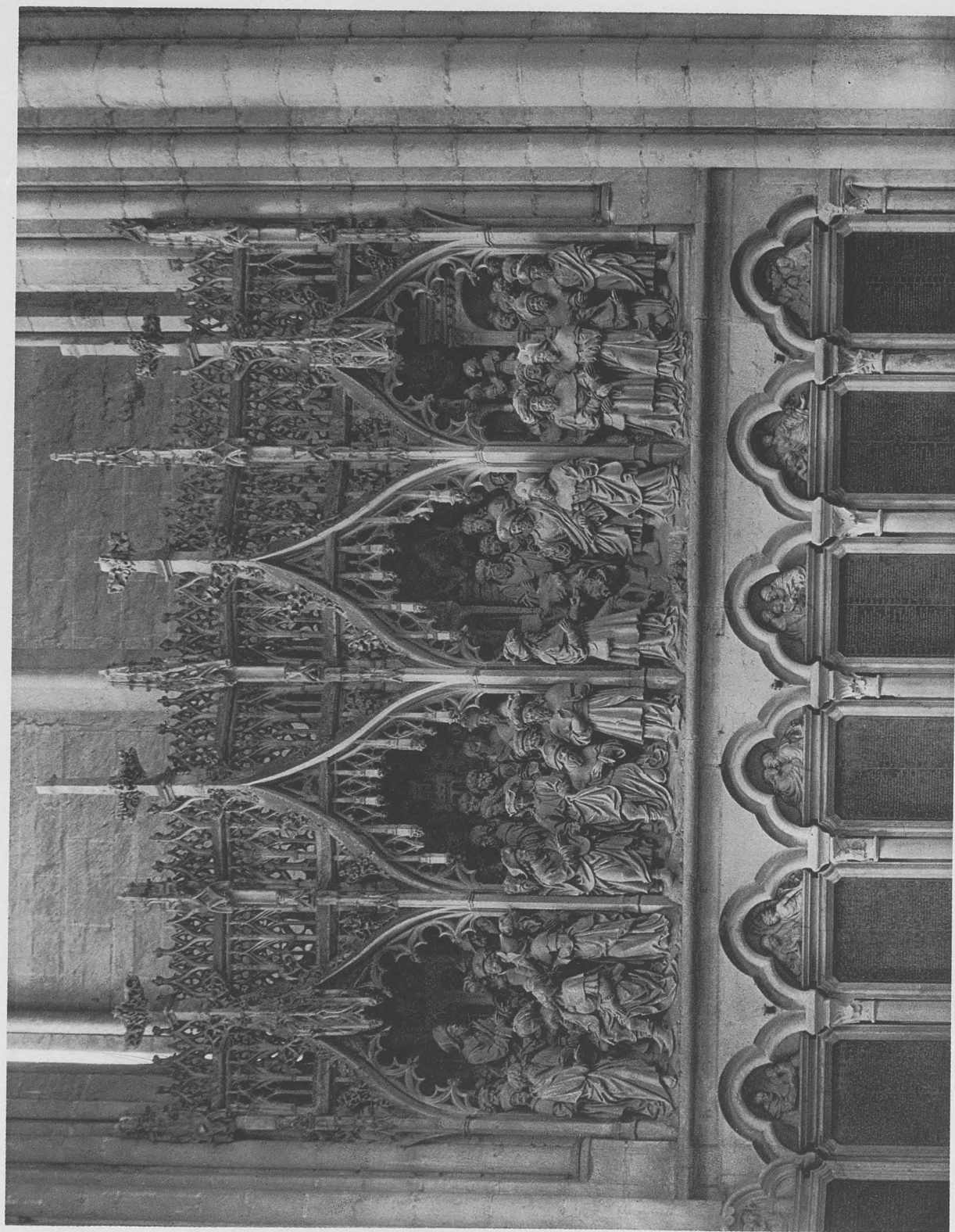
Saint-Valéry-en-Caux. La plage
Saint-Valéry-en-Caux. The Beach

Saint-Valéry-en-Caux. Die Küste
La playa de Saint-Valéry-en-Caux



Amiens. Façade de la cathédrale
Amiens. Cathedral Façade

Amiens. Fassade der Kathedrale
Fachada de la catedral de Amiens



Amiens. Cathédrale. Histoire de Saint-Jacques-le-Majeur

Amiens. Cathedral, History of St. James the Elder

Amiens. Kathedrale. Geschichte von Sankt Jakobus dem Älteren

Esculturas, representando la historia de San Jacobo el Mayor en la catedral de Amiens



Amiens. Cathédrale. Stalles
Amiens, Cathedral Stalls

Amiens. Kathedrale. Chorstühle
Reclinatorios en la catedral de Amiens



Arras. Grande place



Douai. Hôtel de ville
Douai. Town Hall

Douai. Rathaus
El Ayuntamiento de Douai



Laon. Intérieur de la cathédrale
Laon. Interior of the Cathedral

Laon. Inneres der Kathedrale
Interior de la catedral de Laon

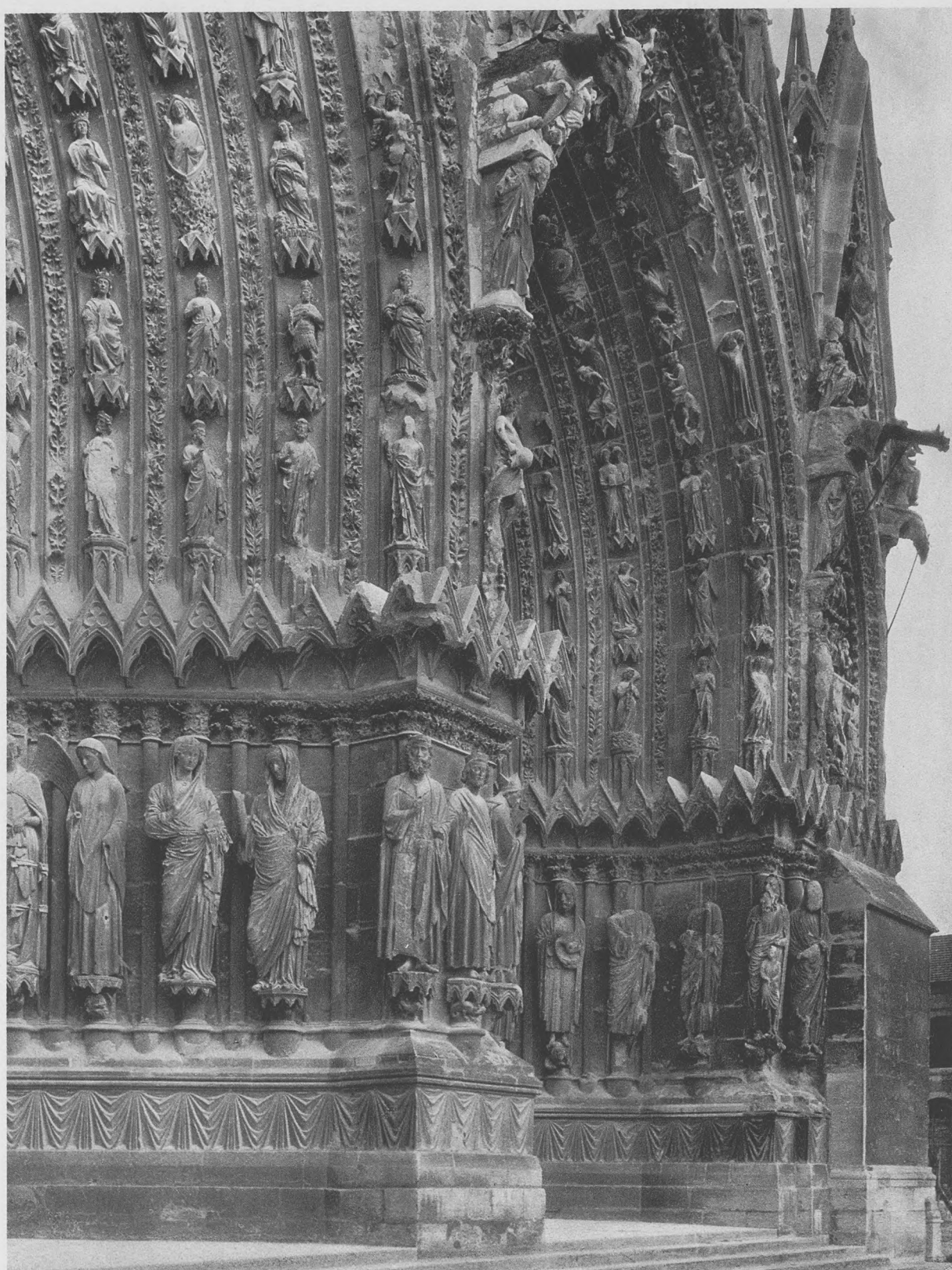


Laon. L'ancien palais épiscopal
Laon. The former Episcopal Palace

Laon. Das ehemalige bischöfliche Palais
El antiguo palacio episcopal de Laon

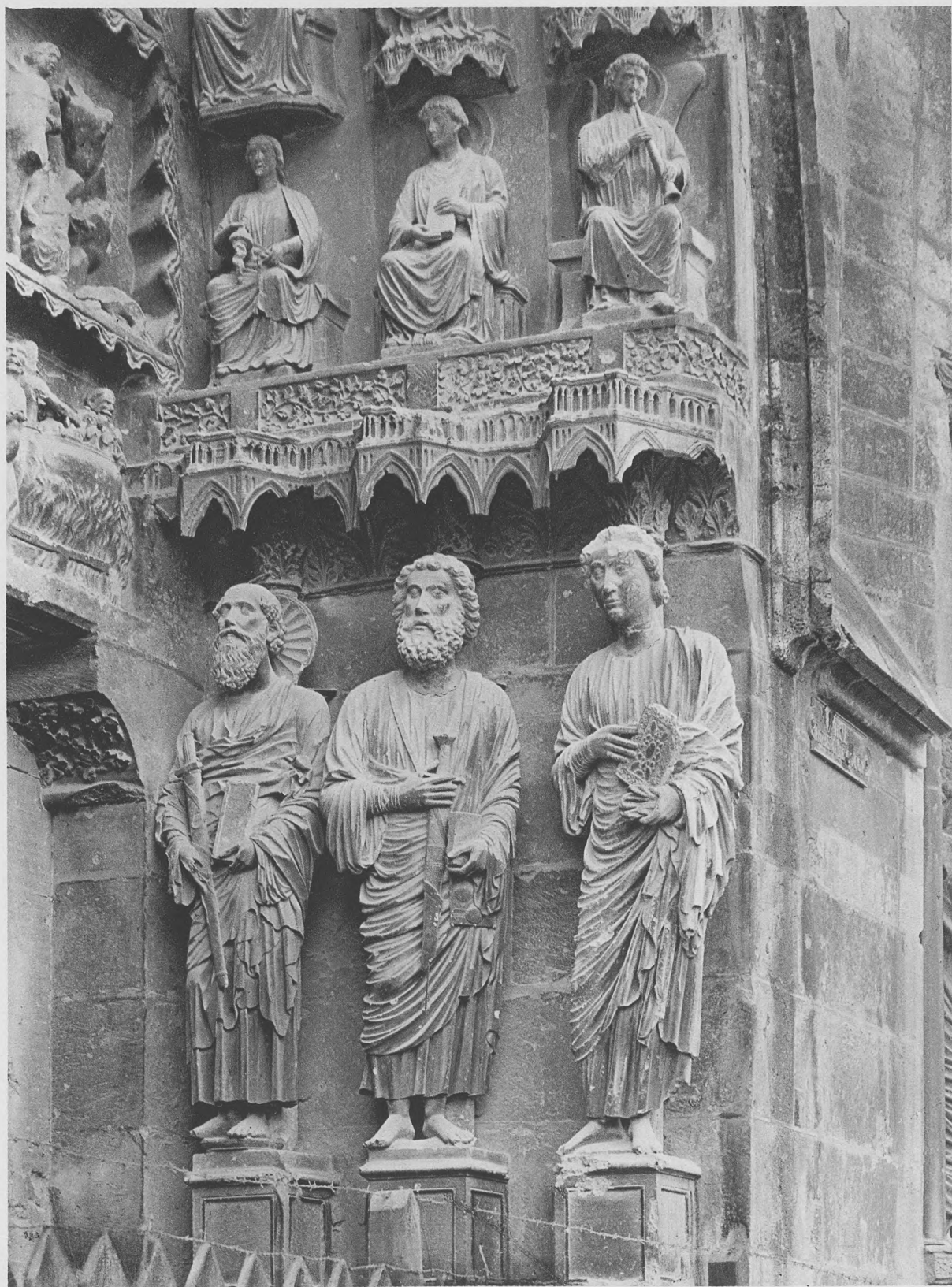


Charleville. Place Ducale



Reims. Façade de la cathédrale
Reims. Cathedral Façade

Reims. Fassade der Kathedrale
Fachada de la catedral de Reims



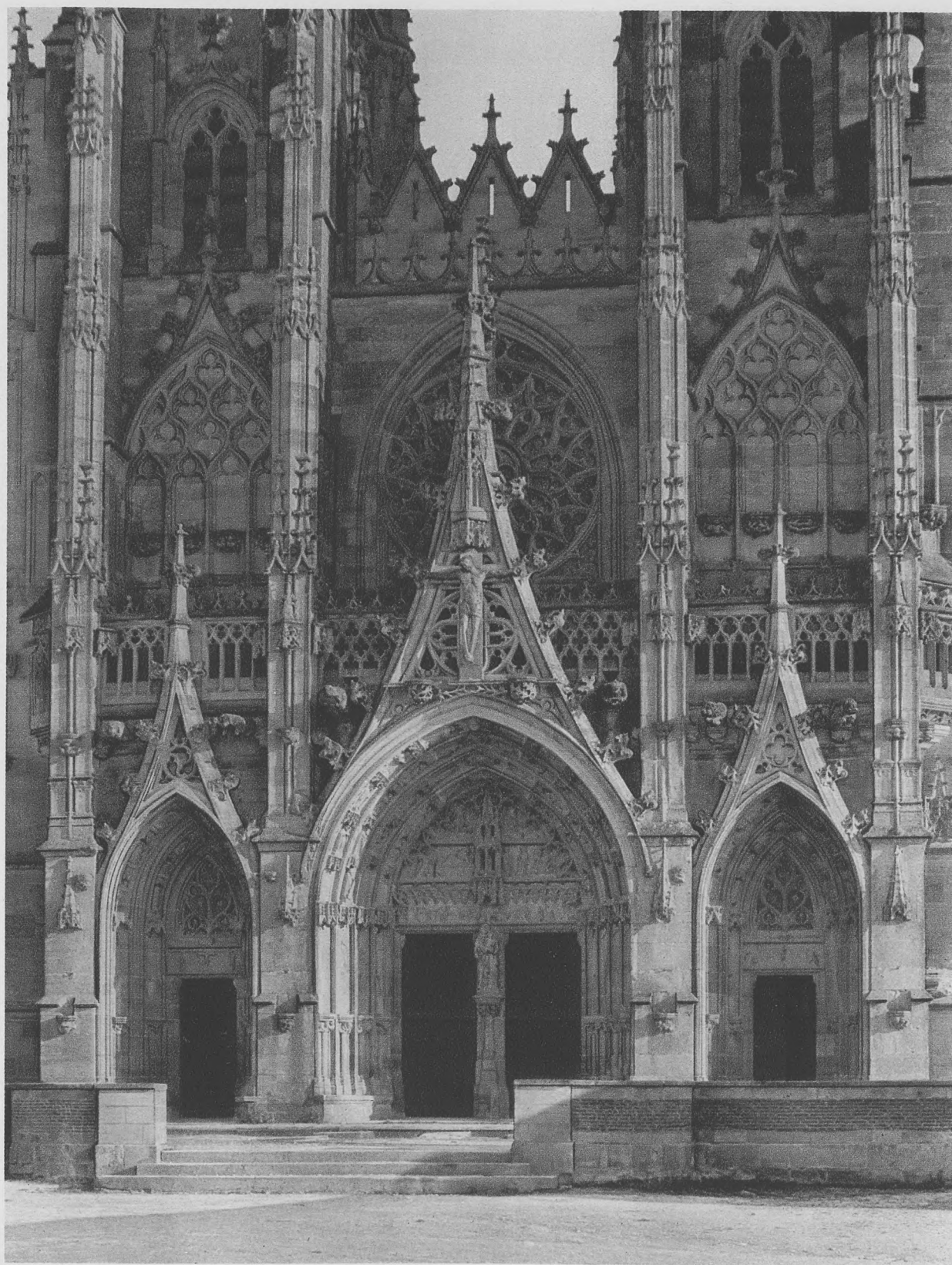
Reims. Statues de la cathédrale
 Rheims. Statues on the Cathedral

Reims. Statuen an der Kathedrale
 Esculturas en la catedral de Reims

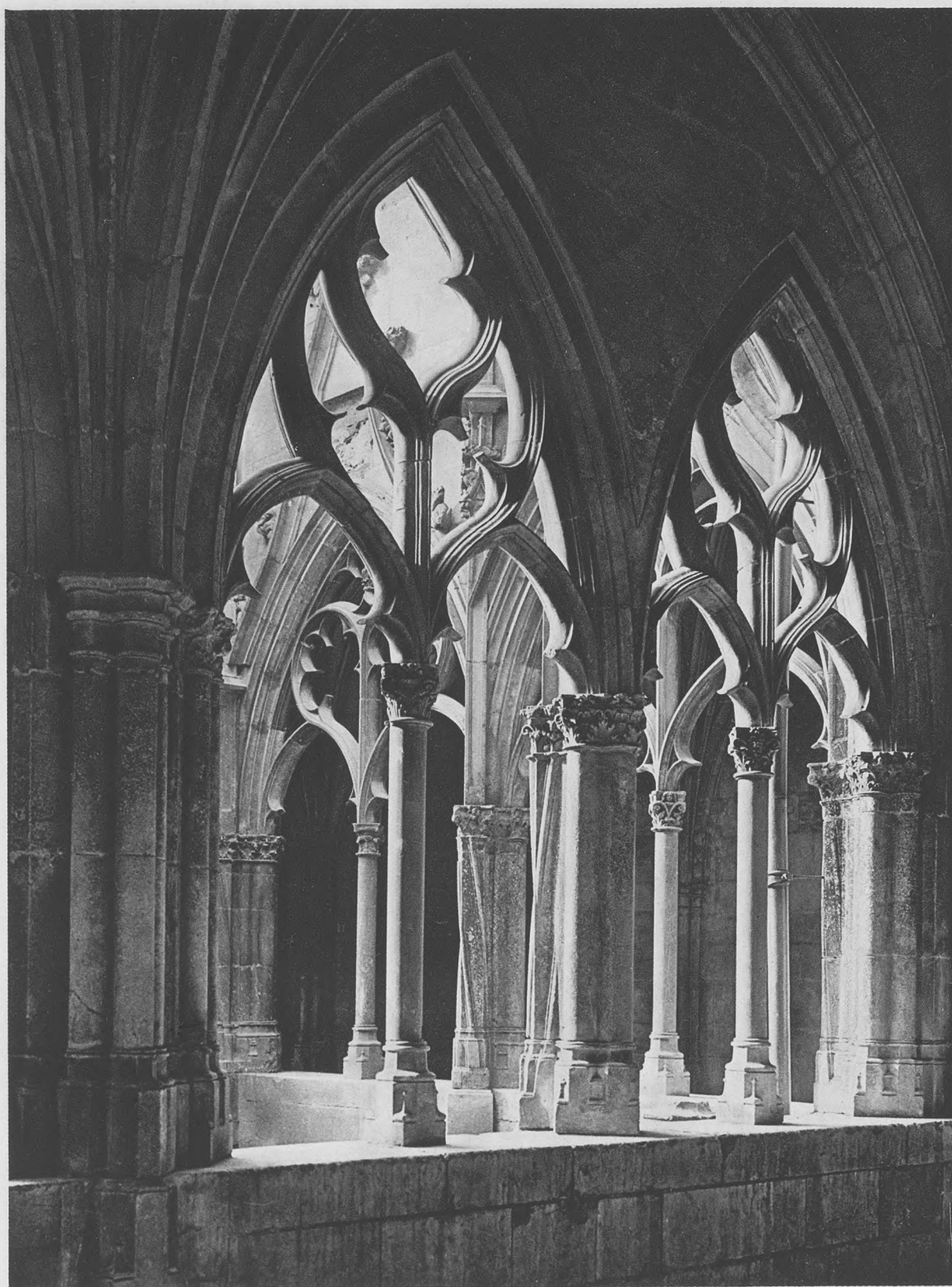


Rethel. Eglise Saint-Nicolas
Rethel. Church of St. Nicholas

Rethel. Kirche Saint-Nicolas
Iglesia de San Nicolas en Rethel

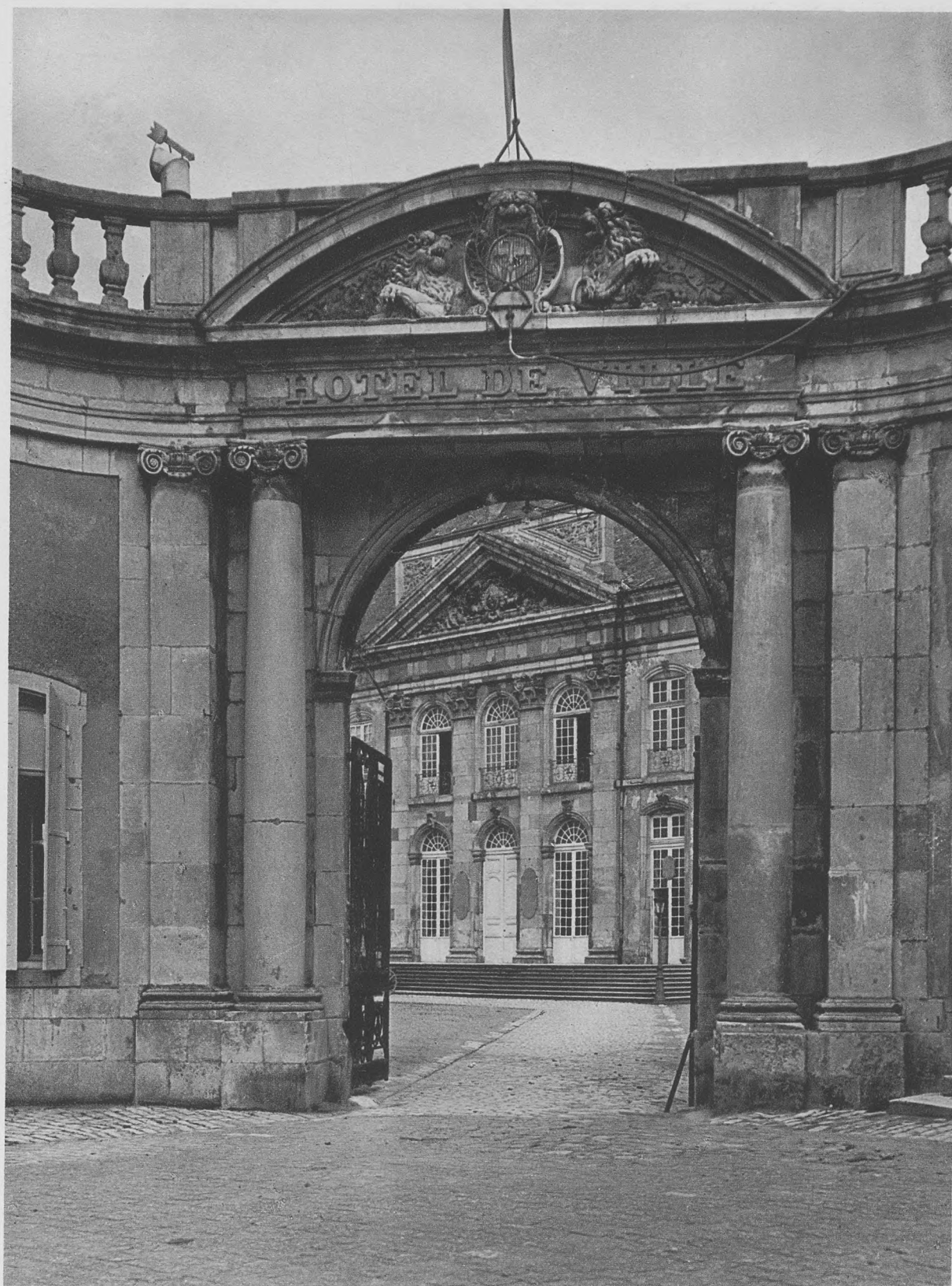


Lépine. Notre-Dame



Toul. Cloître de Saint-Gengoult
Toul. The Cloister, Church of St. Gengoult

Toul. Kreuzgang von Saint-Gengoult
Claustro de San Gengoult en Toul



Toul. Ancien palais épiscopal
Toul. Former Episcopal Palace

Toul. Ehemaliges bischöfliches Palais
Antiguo palacio episcopal de Toul



Saint-Mihiel. Mise au tombeau
 Saint-Mihiel. Burial of Christ

Saint-Mihiel. Grablegung Christi
 El Santo Entierro en la iglesia de Saint-Mihiel



Nancy. Herzogspalast
El palacio ducal de Nancy

Nancy. Palais ducal
Nancy. Ducal Palace



Nancy. Place Stanislas

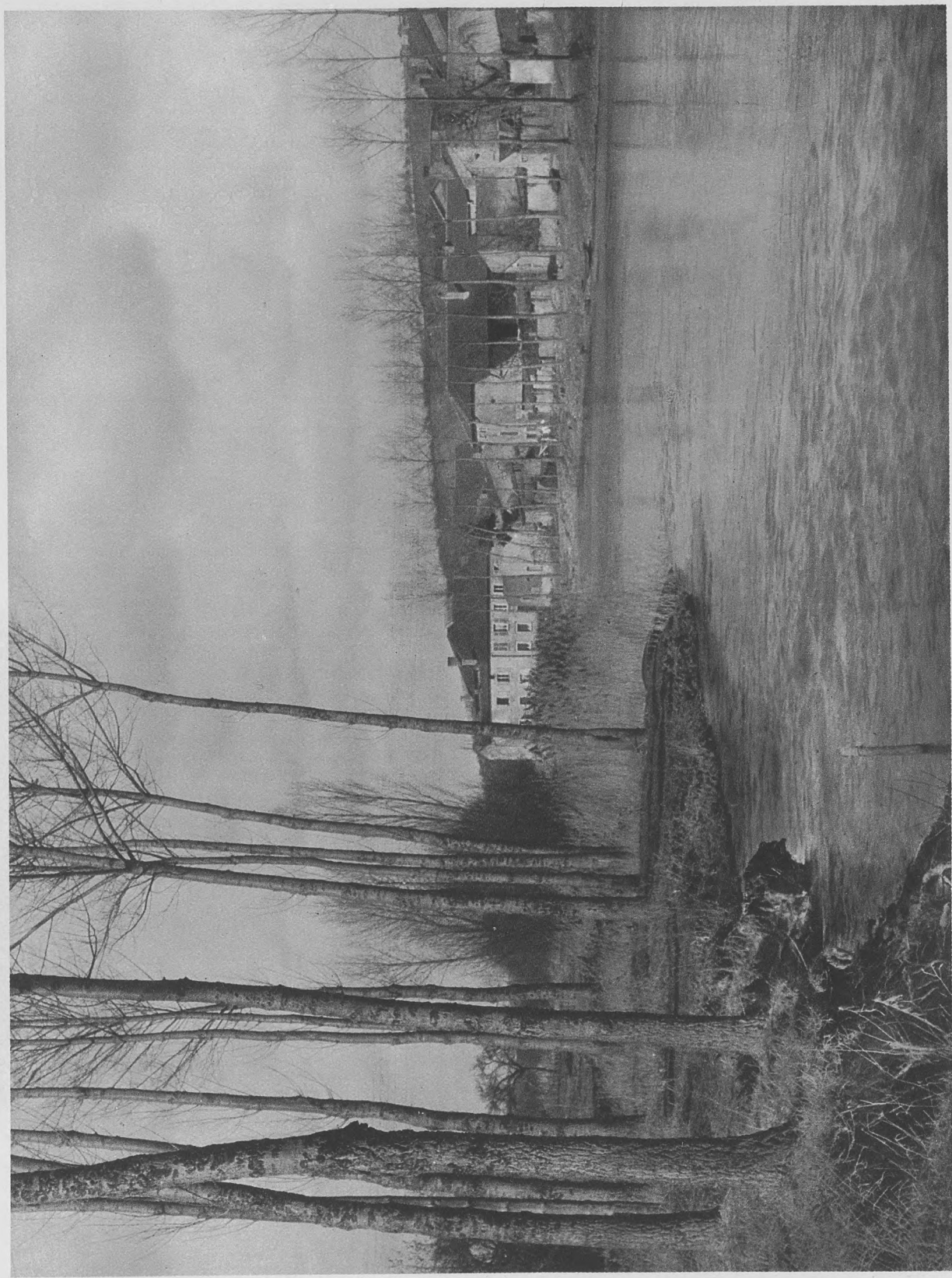


Nancy. Place Stanislas



Nancy. Escalier de l'hôtel de ville
Nancy. Town Hall, Staircase

Nancy. Treppe des Rathauses
Escalera del Ayuntamiento de Nancy



Haroué



Dans les Vosges.

Les lacs de Retournemer et de Longemer

In the Vosges. Lakes Retournemer and Longemer

In den Vogesen.

Die Seen Retournemer und Longemer

Los lagos de Retournemer y Longemer en los Vosgos



Colmar. Le commissariat de police
Colmar. Police Head Quarter

Kolmar. Das Polizeikommissariat
El comisariado de policía en Colmar



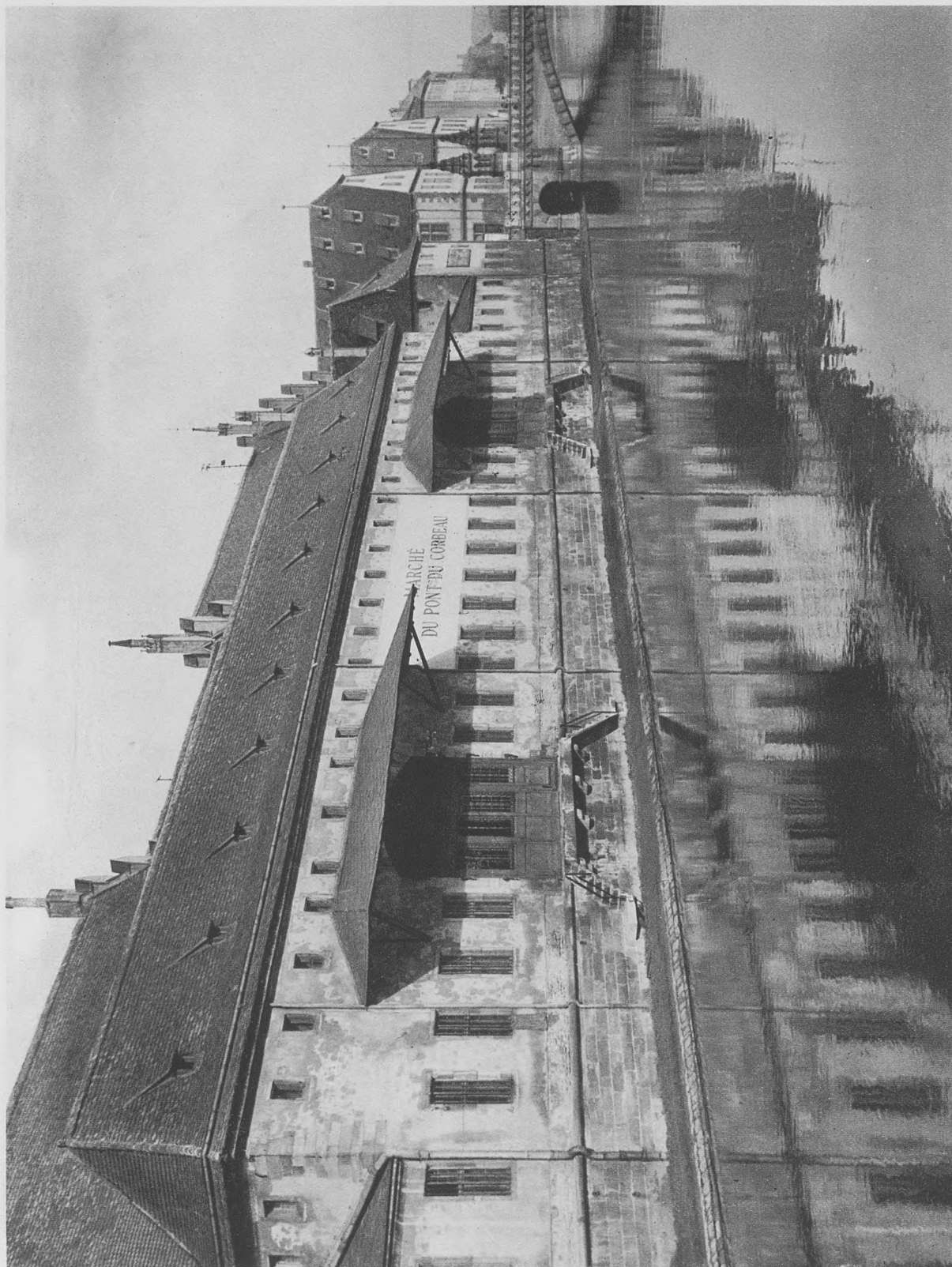
Zellenberg



Guémar



Obernai



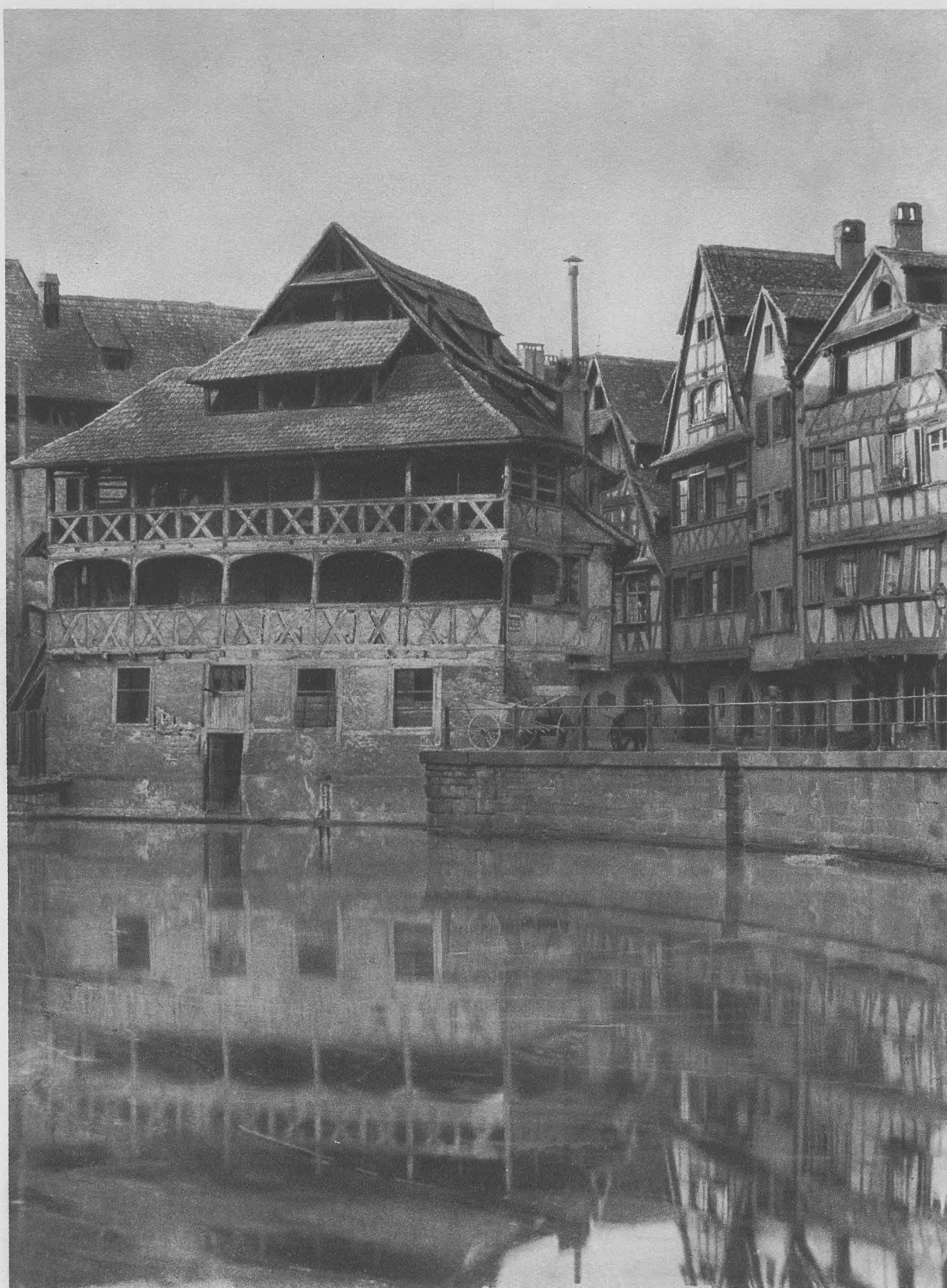
Strasbourg. L'ancienne Douane
Strasbourg. The Old Customs House

Straßburg. Das alte Zollamt
La antigua Aduana en Estrasburgo



Strasbourg
Strasburg

Straßburg
Estrasburgo



Strasbourg. La petite France

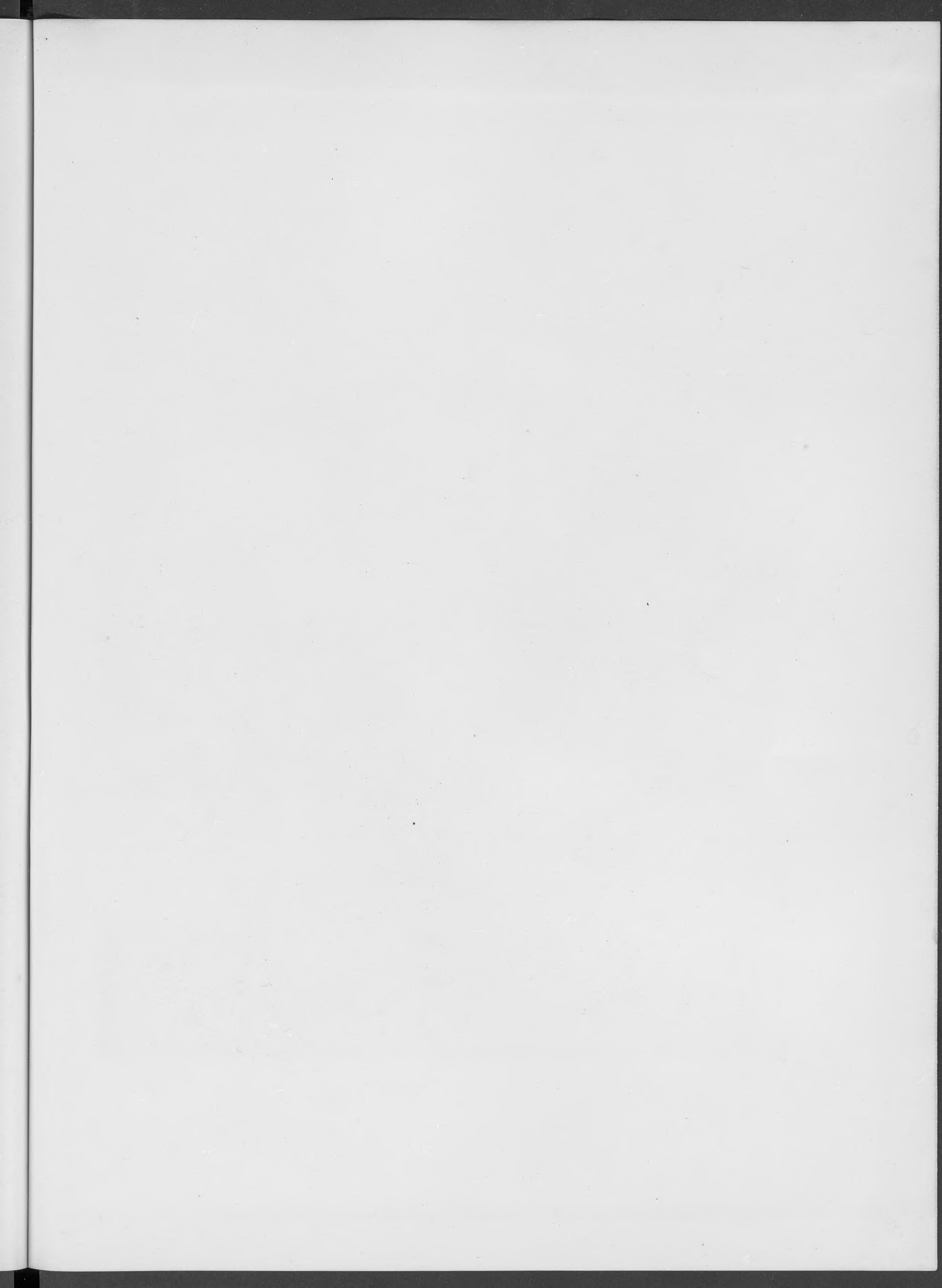
Strasburg. La petite France

Straßburg. Zum kleinen Frankreich
El barrio Petite France en Estrasburgo



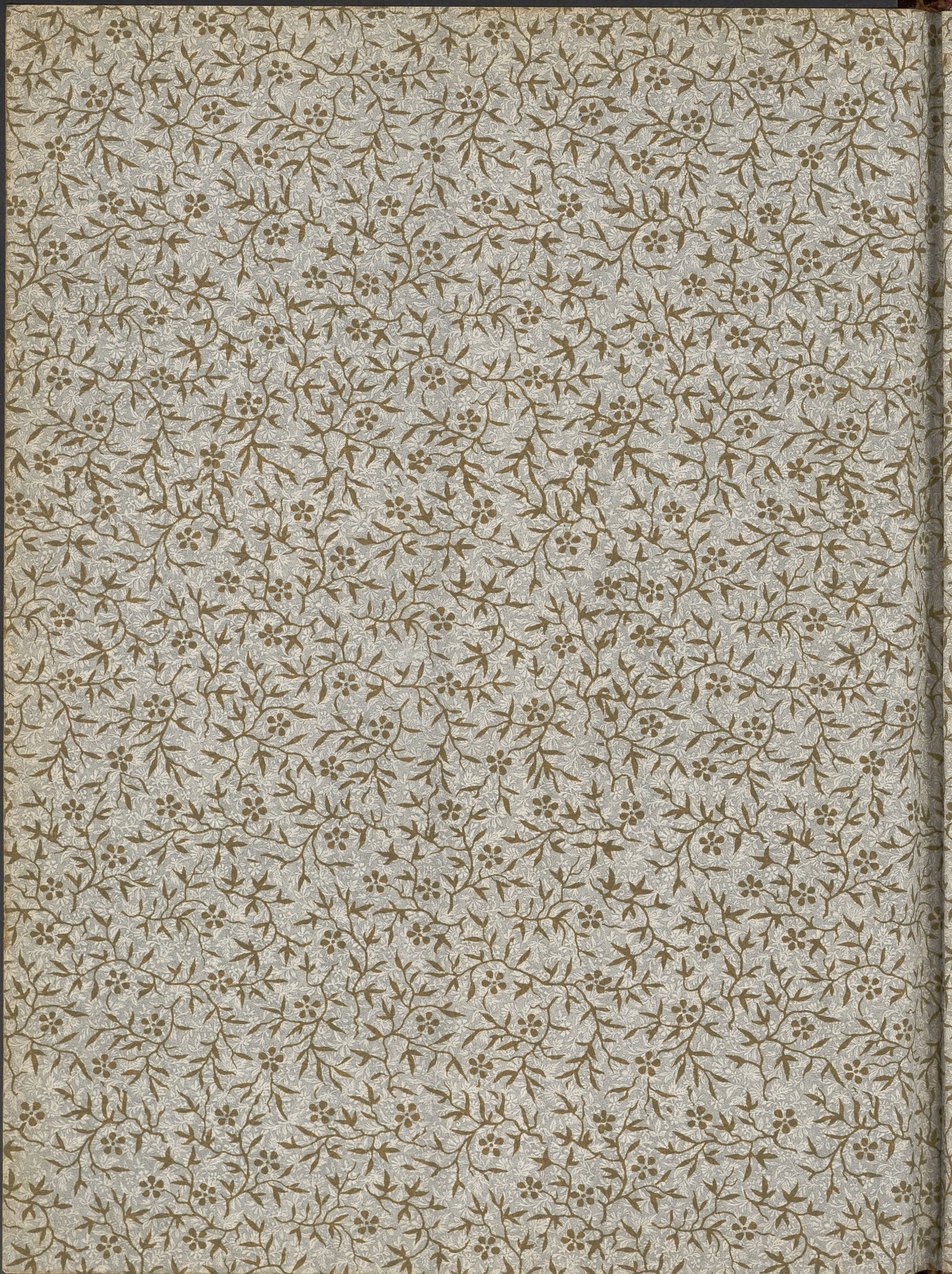
Strasbourg
Strasburg

Straßburg
Estrasburgo









DO NOT CIRCULATE

